DWBULLETIN

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THE ANDROZ

In this special article, to accompany our special 'All Time Classic' wraparound cover, Paul Cornell assesses the impact made by Robert Holmes' 1984 contribution—THE CAVES OF ANDROZANI, and the precedent it set for the ill-fated TWIN DILEMMA and Season 22 . . .

THE CAVES OF ANDROZANI is a beautiful sample of a story written exactly at the right time. It has affected all stories after it, and has changed the very nature of the series. Before I start, I'd like to give a little disclaimer: I'm not too big a fan of Eric Saward's material. He may be good to little puppies and kids, but I'll be criticising him considerably, and constructively, as a writer — it's part of his job to expect that . . .

CAVES was written in a very short space of time, as a last-minute replacement for a story that had fallen through, and as such it shows what a good writer can do under pressure. The style is straightforward, being a straight-line interaction of five factions—the military, Stotz's men, the Doctor, Morgus and Sharaz Jek. There is no padding, save the Magma creature, which, at a good bet, is an add-on by the production team, in order to do a straight season of monsters. (Quite logical considering Season 20's lack of them). Perhaps, because of the speed of writing required, or Holmes' standing as a writer, or the rounded nature of the initial script, there is little rewriting by Saward. It strikes me that Holmes wrote a complete, polished script for the production office, who instantly gave it the Okay.

Now that, these days, is a minor miracle. Most television scripts on the series have large elements of Saward's rewriting, or indeed, are merely submitted plots, fleshed out by the script editor, and sometimes an awful patchwork because of the conflict of ideas thus involved. THE TWIN DILEMMA, radically rewritten because of the unsuitability of the original—and it showed it ! THE SPACE WHALE, a Pat Mills plot apparently written up by Saward, and, it seems, not good enough. Even THE TWO DOCTORS, altered beyond recognition. So, if Holmes was respected enough at the time of ANDROZANI to avoid being edited—what happened to THE TWO DOCTORS (which originally boasted all the hallmarks of a first rate Holmes yarn).

I believe Eric Saward has very similar ideas to Robert Holmes, and that the former is really trying to learn a great deal from the latter. For Holmes, it's a bad state of affairs, because not only do his scripts get dissected and added-to out of this interest, but Saward has begun an unholy fascination with the man's writing - style . Compare REVELATION OF THE DALEKS—we have lots of black humour, an attempt at in-depth characterisation, the grafting on of Holmes-archetypes to Saward archetypes. (I ought to explain this point further: Holmes archetypes include the loveable rogue, the funny but dangerously stupid bureaucrat, and the naive young hero. Saward archetypes include the soldier of fortune, the pitiful traitor, and anyone else whose characterisation can be summed up by their only possessing a last name. In REVELATION, we see Saward attempt to use stock Holmes characters as his own archetypes, especially in the case of the naive young hero Grigory—gets killed without meeting Doctor , a typical Saward trick, and loveable rogue / soldier of fortune, Orcini). This reverence towards the Holmes style infects Season 22, and nearly destroys it through over-editing. We'll examine each specific effect in turn...

Peri. It is in ANDROZANI where we first see Peri being lusted after by the villain; a very clear-cut 'Beauty and the Beast' cliché, owing much to Holmes' love of gothic atmosphere, and a refreshing change, especially in the light of Christopher Gables' sympathetic villain. However, now, just about every villain whom the Doctor encounters has sexual urges towards Peri. For example; Shockeye, Tekker, Borad, Jobel, and even Sil ! What Holmes used as a subtle undercurrent, Saward has thrown full into the limelight, stretching the envelope of 'WHO a mite too far—the show survives by tradition

EDITORIAL

In future years, when looking back at what was 1985, it will certainly be looked upon as a notorious year for Fandom. It was the year of the cancellation, the first year since the early '70s that was scarce of both repeats and the return of previously missing DOCTOR WHO episdoes to the archives (despite many leads), Marvel sunk to previously unimagined depths and Fandom itself, as a joint result of the above , vented their fustrations on eachother, not knowing which way to turn next. The only bright lights on both the commercial and fan fronts have been W.H.Allen, completing their most impressive turn-out of DOCTOR WHO novelisations yet in one calendar year under the watchful eye of Nigel Robinson, and finally the Fan-Aid organisation set up to aid people less fortunate than ourselves.

However, I'm pleased to predict that 1986 does indeed look set to make up for the losses of 1985. Despite its mere 14 episodes, the amount of time and preparation plus the doubled budget should make for a spectacular season, and there is every sign the B B C will subsequently wish to see the show continue into 1987 and beyond. Although this editor is doubtful of a substantial season of repeats, I do confidently predict a rosier year for the return of various missing episodes, and Marvel too, now in the capable hands of Sheila Cranna whose first couple of issues have provided a welcome blast of fresh air. And don't forget on the book front we have Jeremy's The Early Years, plus the release of the long-awaited novels—THE CELESTIAL TOYMAKER and THE FURY FROM THE DEEP. But what of Fandom itself ? Both D W A S and D W B have agreed to resolve our differences and look ahead to a prosperous year for Fandom in 1986. What's past ended at 59 seconds to midnight on New Year's Eve, 1985, and instead we both look ahead, and a positive commitment to Fandom's future , as well as the show's of course, is promised. Hopefully next year we can look back and think how proud and fortunate we were to be fans in 1986 !

Onto this issue and I hope you find something of interest in it for you. Certainly it has been great fun putting together and I await your comments. For those of you who have ordered this issue in time for Christmas Eve (if it's arrived in time !) may I wish you a very Merry Christmas, and of course to all my readers a very prosperous and successful New Year—GARY.

ANI EFFECT

and convention, and to mess with those is a dangerous thing, as the current production team have discovered to everyones' cost.

The use of real guns on ANDROZANI has changed the direction of the show too. Perhaps in an effort to woo the 'A-Tots' of ITV, people in DOCTOR WHO have started shooting each other with weapons every local arms dealer sells. Orcini, for example, was short of a good old space-gun, all the doomed characters of ATTACK OF THE CYBERMEN carried modern weapons—it was a treat indeed to see the Sontarans still used good old meson-guns !

There was no doubt that ANDROZANI was full of violence, but it was purposeful violence. As far as I see it, violence on TV should be two things; it should be the violence of passion, not offhand slaying, and it should be seen to hurt. In ANDROZANI, we saw the violence that greed and petty jealousy led to. We saw that it had terrible results, and we saw every combatant killed because of it. The Doctor avoids the violence, steps out in front of hostile robots, takes the path of defensive resistance, and finally does something non-violent and heroic by sacrificing himself for Peri. In THE TWIN DILEMMA the Doctor is prepared to strangle, zap and explode his way to the top of the gory heap, and has been ever since. One of the reasons I could never enjoy Colin Baker's Doctor was his lack of morals—the Doctor would not, could not, have suffocated Shockeye—and throughout the 22nd Season, instead of watching the violence go by, trying to stop or avoid it, the Doctor was often the centre of it ! He dispenses 'Dirty Harry'-style justice to the Borad, many Cybermen, two unfortunate guards on Varos who meant him no harm (they thought they were handling a dead body !), a few poor miners, and numerous supporting cast are also victims of the Doctor's attitude.

Again, Saward sees the symptons of Holmes' style, but can't see the cause. Anyway, lest you think this article is purely an attack on poor ol' Eric, lets look to other areas of change for a moment...

Direction. Before the advent of Graeme Harper, there was little of Art Nouveau direction on the show. At any rate, Harper had great fun, and was very entertaining on both ANDROZANI and REVELATION. It's clear that JN-T knows a winner when he sees one, because the upwardly-mobile Harper was retained and encouraged to use such noticeable direction again. There is good direction that is beneath notice—the viewer will just feel good about what he/she's watched, without having dramatic effect thrown in at the same time. However, dramatic effect is in fashion at the moment on DOCTOR WHO, and Matthew Robinson seems to be following this trend. It's a very nice one, because it shows an interest and commitment on behalf of the director, and box-in-the-corner direction now seems to be on its way out, as other directors see what's popular. We still get the occasional horror of a mobile actor dragging a still camera around the screen though—more power to you Martin Jarvis !

Holmes has always treated the Doctor as one character—only superficial changes to the persona, and a continuity of interests. So, it's perhaps surprising to note that in ANDROZANI, he's responsible for the entire character of the sixth Doctor. The few lines given to the emergent character sum up his attitude exactly, and, in my opinion, have never been expanded upon. If all we had seen of Colin Baker was in ANDROZANI, we would still have the same knowledge of his Doctor's persona. That's both a hugh accolade for Holmes' skill, and a brickbat to the poor quality of scripts thereafter.

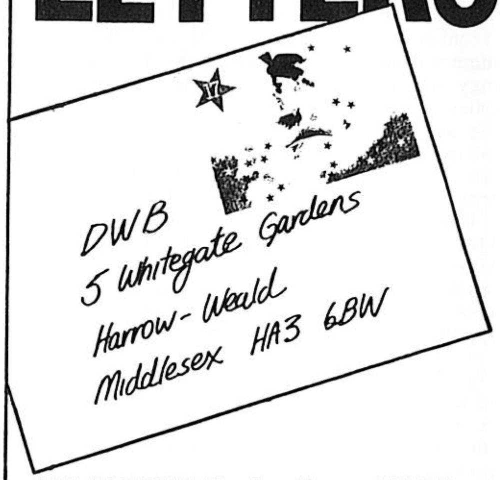
ANDROZANI had its effects on Fandom as well. It's truely a pity that THE TWIN DILEMMA existed at all, especially following this story, since the season as a whole would have gone down far better with both the fans and the public had it ended there. This particular serial gave the fans a bit more of their pride back. They could finally reveal their obsession to non-fans without embarrassment. It gave JN-T another snatch at fan popularity. It united Fandom, as, generally, everybody liked it. Unfortunately, all this good feeling was shot down in flames a week later. (Note to JN-T; How to be popular with everybody: COMMISSION FROM GOOD WRITERS, THEN LEAVE THEM ALONE TO GET ON WITH IT !). There was enough material in the serial for any number of good articles and reviews — fuel for Fanzines in its pure state ! It increased Davison's popularity tremendously, and will do so in the States (not that, in this writer's opinion, such popularity would have been unjustified without the serial in question).

Apart from Davison, the actors needed it. Nicola Bryant got her teeth into a damn good part, and finally won over a great many people dubious about her talent . She's been wasted since. Under Harper, the entire cast had to take things seriously , and produced some beautifully subtle performances. The regeneration also gave a good excuse for a cast party—and any actor will tell you how vital those are !

What a regeneration it was, too. An affirmation of everything the Doctor was, an ending rather than a beginning, though, and possibly the best one yet. ANDROZANI may have rejuvenated the art of the regeneration sequence, just as it reintroduced the cliffhanger. If there's one thing previous JN-T productions had not had, it was good cliffhangers. In ANDROZANI we get a good one, followed by a marvellous one, and then a heaven's-to-Betsy-that's-what-it's-all-about! one. I refer to the fantastic episode 3 finale: *"...and I'm not going to let you stop me now"*. It's about time Davison got to say that. I just hope Colin Baker will get to show some righteous anger eventually. Anyway, I digress. The single cliffhangers of Season 22 were better on average than usual , from the super, *"Cut it...NOW!"*, to the prophetic 'Crushed by statue'.

To conclude: THE CAVES OF ANDROZANI had a profound effect, and, though it doesn't deserve the 'Best Story of All Time' label, it's certainly powerful stuff, and a testament to what straightline plotting and traditional storytelling can do. If lessons have been learned from the story, I believe that, by-and-large, they are the wrong ones . The story's great strengths—morality, concise plotting, depth of character, simplicity and traditionality—have been ignored. Only the baser elements, those incidental to the story, have been used, in an attempt to recreate its success. Robert Holmes is a good writer—some would say a genius, but a good writer will always find his/her own style.

LETTERS



GUY CLAPPERTON, Tooting, LONDON

A while ago I wrote to DWB in defense of the decision to shelve DOCTOR WHO for 18 months. Now 9 of those months have lapsed and I feel compelled to write again , for people have stopped attacking the idea that it is being shelved, paused, scrapped, or whatever, and now the criticisms generated are rather more personal. This letter is written in defense of a man taking far too much blame—Michael Grade.

It has been known for some months that Grade told Verity Lambert that he did not want to rest DOCTOR WHO, but that the department heads said otherwise. It was some wally or other in a DWB letter who made the point that if Grade is a controller then he should take the lead and be determined and decisive, keeping DOCTOR WHO going at all costs. That is the sort of remark that just gets me cross. If things had been the other way around, if Grade had wanted to axe the series and the heads of department had wanted to keep it running, then should Grade have taken the lead? A hypothetical question, I agree. Let's take another illustration; we've recently witnessed a hell of a kerfuffle in the DWAS due to its exec. not co-operating . The readership of DWB has heard various objections to the lack of say members get in running the DWAS. And yet people don't see that in encouraging Grade to take the lead and ignore his subordinates they are in fact urging the Beeb to become equally cliquey, run by a small minority who think they know best. No, Grade has to listen to his departmental chaps and accept their advice if he is to be accepted by them, that's how you run a corporation.

Other than criticising the poor bloke's leadership, I see people have accused him of lying. Er...where ? I see no evidence to accuse Grade of dishonesty, other than tacitly stating that he is the man responsible for the cancellation crisis , which subsequent revelations have told us he isn't. This is known as corporate responsibility, presenting a united front to the public which is practised on every committee in the country from your local church council to the government of the U.K.. It is standard practice and what , we ask, would the reaction have been if he had said "DOCTOR WHO is off don't blame me it wasn't my fault oh God I wish it was back" ? In accepting full responsibility for something he also doesn't like, along with the rest of us, he was merely doing his duty as his job dictates he should, and this is to be respected. Even worthier of our respect is the fact that he didn't let on about his real feelings on the subject in public in spite of all the slaps on the face he's had from the press, and we fans with whom he shares so much in common. (It was Verity Lambert herself who blew the gaffe in the end). If in this he has been in any way weak or unscrupulous then I'd like somebody to tell me how.

So what does that leave us with? There is the small matter of the 14 episode season still provoking anger—personally I am delighted as they'll spend 26 episodes of budget on half the stories and I'll save money on only having to buy have the usual number of videocassettes. But if the angry fans stopped and thought they'd be hard pressed to think of another drama series with more frequent output other than the soaps. DOCTOR WHO is being standardized as it was in 1970 when the amount of episodes was also halved and the technical quality improved in vast leaps and bounds. Perhaps the same will happen again ?

Whatever happens after the next season, the current team will not be allowed to ruin any more old monsters, and you'll be able to watch the show in mixed company and without squirming in embarrassment at yet another OTT shot of Peri's cleavage .

Oh, and to finish with a word to Mr.Tim Munro, possibly the most odious correspondent DWB has ever had, I refer to the proclamation (DWB:28 p4 col'1) that Bill Cotton is a liar and this is proven by the fact that we've had none of the repeats he suggested. Now, oh master clairvoyant,we have had 9 of the 18 month break and that leaves another 9, plenty of time for a compilation or two, and remarks like yours are dangerously close to libel at this stage. I understand people getting annoyed at the postponement of DOCTOR WHO, but for goodness' sake, let's not get personal about it.

JEFF ARNOLD, *Halstead*, *ESSEX*

Much as I enjoyed Jeremy Bentham's latest cancellation update (DWB:28), there are a couple of points I must take issue with concerning Michael Grade. Jeremy says that 'Open All Hours' and 'In Sickness and in Health' have beaten ITV's ratings. Maybe they have, however the latter was commissioned before Grade joined the BBC, while the former has been running for several years, and usually in the same time-slot, thus denying him the honour of even selecting the best time for the show. 'EastEnders' is described as Grade's own protégé soap opera. Wrong again. Rumours of a BBC soap set in the East End first began circulating about a week after the announcement that 'Nationwide' was to end. This was in February 1983. If the rumours then were true, it certainly took a long time coming. But certainly plans for the show were under way by the time Mr. Grade arrived on the scene. All he had to do was find the right slot.

"Grade has instigated memorable achievements like the 'Live-Aid' marathon". I'm sorry, but I was under the impression Bob Geldof was the instigator. Sure, it was a brave decision to take on the task of televising a 16 hour non-stop live event , and with only a month's notice to prepare, but it would have been a braver decision to turn the chance down, considering how the event would grip the nation, and so grab the viewing figures. What's more , this is the only memorable achievement in the area of music, as 'Top of the Pops' plods on undaunted, 'Whistle Test' returns unchanged in time and format, and 'Pop Quiz'—a cheap, entertaining and , most importantly, popular show—was cancelled shortly after Grade's arrival.

Regarding science-fiction, I would dispute the claim that 'Star Trek' is being re-run "by his sanction". 'Star Trek' began its latest repeat run in July 1984. Grade did not join the BBC until September. Indeed, it is notable that in the week he officially took office, the show moved from 7 20 p.m. to 5 10 p.m.. It has now reappeared on BBC2 , which is not, to the best of my knowledge, Grade territory. As for Grade having revamped 'The Tripods', later in the same article we are told the script was years in the making, and despite the attraction of the effects it is surely the story, and its requirements, which make or break a show.

Finally, a point previously unmentioned in the Grade saga. It was he who commissioned the new BBC globe. This artistic work is a computer-generated image, requiring hardware of some considerable cost . It is generated constantly, in case of an emergency during any programme, and what's more, to avoid regional problems, each of the BBC's 14 regional stations now has this costly hardware installed so that , should transmission in any one area be lost, the globe can instantly be screened in that region alone ! Considering its whining of lack of money earlier this year , the BBC's computers, generating mostly unseen pictures, does seem a little unnecessary, especially with the cost running well into four figures daily.

Although I generally like what Michael Grade is doing at the BBC, and I even approve his decision over DOCTOR WHO (if his remarks on the Jimmy Young programme are to be believed), I do feel that Jeremy Bentham's latest update is somewhat clutching at straws in a desperate attempt to dispel the gloom.

SAUL NASSÉ, *CAMBRIDGE*

Many thanks for DWB:28, quite the best issue in ages, and the news was suffused with an optimistic tone. In many ways, I think we, as DOCTOR WHO fans, should agree with a lot of Michael Grade's well-argued comments on the programme—after all, a lot of people have been saying the same thing in Fandom over the last two or three years. As long as Grade does want DOCTOR WHO to continue, I think his interest in the show will be beneficial. One does get a feeling that through a lot of Alan Hart's reign JN-T was very much allowed just to get on with it. The JN-T / Saward team may well come up with the goods, given a tighter brief, though I'm not sure that the inclusion of the Master and the Daleks next season is exactly pointing the way forward. So let's sit back, hopefully enjoying a series of repeats in the 'Tripods' slot in the New Year—which would, I think, prove Michael Grade's commitment to the show—and see what happens. We might just get another 20 years yet...

* THE RETURN OF JOHN ELLER *

JOHN ELLER, *West Eaton*, *Nr REDDITCH*

DWB:28 was absolutely tremendous. Jeremy Bentham's coverage of the cancellation was superb. How it saddens me that the BBC and Grade are subjecting JN-T to such humiliation instead of getting up and speaking for the public and saying that DOCTOR WHO has never been better and we want it to go on as it is. Grade is obviously a power-crazed maniac who gets some sort of pleasure from depriving DOCTOR WHO fans their main source of pleasure—JN-T's DOCTOR WHO ! I sincerely hope that DOCTOR WHO will soon be back on our screens as soon as possible and as good as Season 22.

Secondly, may I take this oppurtunity to reply to those moronic fans who had the impudence and cheek to reply to my last letter in such a rude manner. Nick Setchfield has proved that he is not a DOCTOR WHO fan but one of the vocal minority of barmy, anti-everything current, nostalgia buffs. JN-T, Colin Baker and Eric Saward are our future, not Pertwee, Letts and Dicks, and we must realise it and look forward to it. I feel proud to say I adore MARK OF THE RANI or REVELATION OF THE DALEKS or PLANET OF FIRE. As for the others, well Mr.Munro, I have seen THE SILURIANS and it is bloody awful, as is THE MIND OF EVIL. In fact, I have seen most old stories and only a very few are worth seeing again. I do prefer WARRIORS OF THE DEEP, so what ? As for the non-JN-T stories that rate as well as anything from Season 22, well I've been watching since THE DOMINATORS and only THE INVASION, THE TIME MONSTER, GENESIS OF THE DALEKS, THE PYRAMIDS OF MARS, THE SEEDS OF DOOM, THE DEADLY ASSASSIN, ROBOTS OF DEATH, CITY OF DEATH and NIGHTMARE OF EDEN compare. All the rest are just drab non-entities on a par with 'Blakes 7'.

To conclude, there was not one argument (and there will never be one) which has convinced me that JN-T is a below exellent producer. No, I am not a psuedonym for JN-T—just an intelligent , rational fan who has realised the best way to enjoy and appreciate DOCTOR WHO is to love the JN-T stories and not hate them.

MARTIN WIGGINS, *OXFORD*

I was shown DWB:27 the other day, and was duly amused by John Eller's letter. Not a bad parody. If John really wants to do some damage, perhaps he should contact the universities which have employed me as a Shakespeare lecturer. On hearing that I am not intelligent enough to appreciate the subtle dramtic artistry of John Nathan-Turner, they may want their money back.

RICHARD FITZGERALD, *LIVERPOOL 8*

I would like to apologise to John Eller for spoiling his enjoyment of DWB:26 although he strikes me as being a mite oversensitive to criticism of JN-T. After all, the other items in that issue (the news of the 14 episode season, the conspiracy of silence on 6th floor and the probable death of the show) didn't seem to upset him at all ! Instead, he chose to concentrate his efforts on producing what I consider one of the most unintentionally funny letters I've ever read.

From its hysterically over-the-top first paragraph (was my letter really "one of the most disgusting pieces of trash Fandom has ever vomited forth" ? And with so much competition these days as well...), through to his almost unbelievable comments on JN-T's "achievements" (just compare them with the relevant Series Survey Results in the same issue and you'll find Mr. Eller is decidedly in the minority), it was a textbook example of the sort of thing that makes members of the general public consider DOCTOR WHO fans to be complete nutters.

Turning to John Drake's relatively restrained comments, he states that JN-T is the most visible aspect of the show for people to attack. Well, Mr.Drake, this is because he happens to be the show's producer and as such is responsible for what we see of it. And that means all the cliché plots, weak acting and lacklustre direction we have been "entertained" with over the past few years. Mr.Drake also talks about being virtually brainwashed by Fandom into disliking the show. I experienced the exact opposite ! Year after year I read the advance season news in the Monthly and had my hopes raised that this time we'd see a classic season, and each time my hopes would be dashed with the first new story, whether it were ARC OF INFINITY, WARRIORS OF THE DEEP, ATTACK OF THE CYBERMEN or even CASTROVALVA. To make things even worse, every time a story came along that made me think the corner had finally been turned (EARTHSHOCK, ENLIGHTENMENT, THE CAVES OF ANDROZANI) it would immediately be followed by an amateurish load of trash (TIME-FLIGHT, THE KINGS' DEMONS and, most soul-destroying of all , THE TWIN DILEMMA). But I must admit that this year JN-T finally got it right and he put TIMELASH on before REVELATION OF THE DALEKS !

Yes, Mr.Drake, DOCTOR WHO is only a television programme, but it's one I grew up with and I do get angry when I see it fade into a pale shadow of its former glory. The one point which I'd agree with him on is Fandom's involvement in the present situation. Can in be a coincidence that the growth of Fandom over the past eight years has coincided with the show's decline? Keith Topping is probably right in saying the show is too popular for its own good. Very few areas of the programme can stand up to the intense in depth analysis that Fanzines dish out regularly and repetitively, and this can lead to a fan's appreciation of the series being tested to destruction. I could go on, but suffice to say I shant be renewing my DWAS membership.

PAUL TOWNSHEND, SOUTH AUSTRALIA

John Ellers letter in DWB:27 was a joke wasn't it ? Surely no one in their right mind could have written that letter and meant it, could they ?

In my opinion, Sheldon Collins is right. Since John Nathan-'Ego Tripper' became producer the show has slid into the muck. It is a crude parody of its former glory, and in a way I am glad it was cancelled because I do not wish to see it destroyed by Nathan-Turner any further.

If the programme is so fantastic , Mr. Eller, WHY was it cancelled ? Any successful programme would not be cancelled. If it is so good, WHY are the viewing figures so low ? The answer is obvious . I have been watching the show since it started, and consider the past few years to be utter rubbish with only a few saving graces. The 22nd Season, whilst it had its moments , was still not as good as it should have been. Even the ever-reliable Robert Holmes was well below par—because he was asked to keep adding things to his orignal plot! The original featured Androgums, no Sontarans, no second Doctor and it was a two-parter. But because JN-T wanted these elements, Holmes came up with a less than excellent story. Strange when you consider last season's CAVES OF ANDROZANI, one of the few excellent stories produced by John Nathan-Turner. Eric Saward is the script editor, so why doesn't Nathan-Turner let him do his job instead of sticking his nose in and wrecking the show ? The answer is obvious again—Nathan-Turner is on an ego trip. Name one other producer who has been so obvious to the public ? There hasn't been one, yet people like Barry Letts and Philip Hinchcliffe produced highly successful seasons without wandering around everywhere in shirts of a vulgar nature .

How dare Mr.Eller say that the Silurians and Sea Devils were better in WARRIORS OF THE DEEP than the two classic stories of the Pertwee era . WARRIORS was a poor story, poorly acted, had no characterisation and was an obscenity to the memory of the earlier stories. Having two B.A.'s , I consider myself intelligent enough to understand the "...excellent story concepts ..", if there were any ! The programme is drivel !

Mr.Eller also condemns Sheldon Collins for his love of nostalgia. If nostalgia were not a good thing, why does Nathan-ego bring back villains like Silurians , Sea Devils, the Master, Daleks, Cybermen etc.? I agree with Mr.Eller that JN-T brought the Cybermen back to their former glory in EARTHSHOCK, then came THE FIVE DOCTORS and ATTACK OF THE CYBERMEN which ruined them completely. I further agree that the two Dalek stories are among the best done and pat JN-T on the back for those. I also like the Sil, the Malus and the Rani. But three good monsters in five years is not good enough !

It seems strange to me that Mr.Eller's opinions seem to be in a minority. Can it be the majority of fans cannot understand "...excellent story concepts..." and because of this are blasting JN-T ? Perhaps, but I doubt it. If JN-T is such an excellent producer, why did Peter Davison quit ? We all know the real reason, don't we ? Think about it, Mr. Eller. Ask yourself why , on his visit to Australia, Davison was so full of joy for the show and was going to do at least a fourth year. Yet, just weeks after arriving back in England, he announces his intention to quit ! WHY ?

Mr.Eller, get your head out of the sand and see what is going on in the real world and perhaps we can get the show back on the right track—as long as a new producer is brought in.

* DWAS AND THE CANCELLATION *

SHELDON COLLINS, Ilford, ESSEX

As usual, the latest issue of DWB (28) was marvellous and the letters pages most interesting. I couldn't agree more with Tim Westmacott's letter regarding who needs DWAS—who indeed. I personally feel the decline of the Society started with the cancellation of the programme and the lack of information in C.T. or at PanoptiCon VI. You would have thought that at PanoptiCon we would have been informed of the 14 episode situation, but no, it was left to the guests to confirm it. Also, when Dominic May left the post of C.T. editor, it sank to the depths I've never known. I have got all the C.T.s since 1979 and now if it takes me 10 minutes to read I consider that to be a lot ! The cancellation of DWASocial 6 was disgraceful. Okay , Graeme Wood did print vile comments regarding a cast member in the Merseyside local group news'zine, but surely the convention could have gone on without the people who wrote the items—or at a reorganised venue outside Liverpool ? The news that Paul Zeus and Co are forming their own convention group is excellent and I can only wish 'Phoenix Promotions' the very best of luck .

Wasn't Chris Crouch's letter to Robert Hill a joke. The opening paragraph was one long lie. I myself have heard staff at Forbidden Planet say the BBC ban them from selling DOCTOR WHO fanzines , although I recently saw a Blakes 7 'zine being sold there.

I look forward to next year's poll , though might I suggest you hold it after the 23rd (and last) season finishes ?

(Continued Overleaf...)

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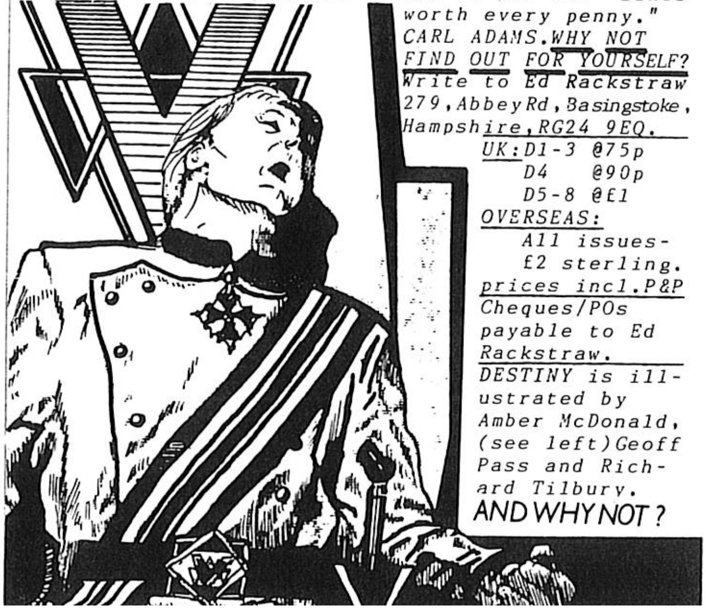

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The next poll will indeed be held after the transmission of Season 23.

I'd have thought the cancellation of the DWASocial 6 event would have taught Graeme Wood a lesson. Unfortunately, the same sick mind that brought about its cancellation is still going strong. Colin Baker may have dropped legal actions against Wood, but surely he's not naive enough to believe others will be quick to also ?

* THUMBS-UP TO 'PHOENIX' *

GARRY BRADBURY, Ashton, LANCASHIRE

Whilst it is vaguely reassuring that Michael Grade is not actively seeking to destroy DOCTOR WHO , it's disturbing that he chose to so attack John Nathan - Turner , since the latter is unable to defend himself publicly.

Strange that Nick Setchfield should become a 'guiding light in search of sanity' as his 'Sound-Off' suffered from the very faults it purported to attack.

I greatly appreciated Nicola Bryant's honesty and frankness with regard to the cancellation. One can only hope that she doesn't suffer for it in victimisation by the Beeb's faceless ones.

The ideals behind the Manchester Genesis convention were laudable, and, my God , they worked ! It was an extremely enjoyable event and very well M.C.'d by Jeremy Bentham, and while it can't quite drag Fandom out of its own mire, it at least brought it to the surface by the bootstraps. Suffice to say DWAS has lost a great deal, and I look forward to the next one.

EDWARD LORD, Chorley, LANCASHIRE

I would like to take this oppurtunity to thank Phoenix Promotions for the superb Genesis convention. I thoroughly enjoyed every minute and all the guests were marvellous, especially Nick Courtney (with whom I exchanged some horse racing tips), Michael Briant (who seemed really interested in my memories of the show) and Gary Downie who was pleased I used his book ! All the other guests were excellent too , and the panels were all very interesting, despite the pertinent questioning from the yeti at the back. JN-T's revelation about American backing seemed to stun the audience, but I welcome it unless it leads to the same fate as the late '60s Avengers.

NO NAME SUPPLIED, Crossgate, LEEDS

The Genesis convention was a positive triumph for Phoenix Promotions, and goes to show the DWAS that the most ludicrous move they ever made concerning conventions was the sacking of this group.

One of the most astounding features was the choice of venue, the arrangements accommodating all the attendants perfectly with an auditorium type panel theatre and giant crystal clear (both visually and audiolly) video facilities. To think they were compared with Fan-Aid North two weeks previously in which we all huddled around a colour TV watching an Australian recording of IMAGE OF THE FENDAHL !

* 'SOUND-OFF' AGAINST DWB *

NIGEL GRIFFITHS, Llanelli, DYFED

To quote Bill Cotton's letter in DWB#27 your coverage of the postponement has been "inaccurate, ill-informed and over-sensationalised. You continuously refer to the issue as "The Cancellation" when all BBC sources insist that DOCTOR WHO has a valid future and will be around for a while. All that has happened is that the BBC bigwigs have decided that the show has stagnated and that it would be better back in its traditional autumn slot. People have become too complacent about the show, expecting it to run and run, without actually considering why it should. Therefore, a rest was needed to make people more aware of DOCTOR WHO , to improve the ratings when it returned and also to look at ways of making the show better. It obviously will fare better in the autumn so I really feel the future is optimistic, most definitely NOT the end of the world as you say.

NICHOLAS BARNES, LANCASTER

The Nicola Bryant Interview in DWB:28 was appalling. Nicola Bryant is one of the most charming ladies I have ever met and her personality (delightful I might add) was absolutely bullied. The beginning questions were odious and the only interesting ones were on the bloody cancellation. I am sick, sick, sick of all this cancellation ! Reading the interview , poor Nicola looks as if she was pushed into a corner and interrogated !

DAVID GRYC, Sittingbourne, KENT

Regarding your policy of non-comments in the Letters pages (DWB:27), I would think that saying nothing, except where warranted, leads to a lofty air of near snobbishness. Even your Editorials verge on the 'talking at you' approach, and okay, maybe I fell into letting my membership lapse by an issue—but I dislike being preached to and told what to do to get a reply from you. If I didn't know better, I'd say you couldn't even be bothered with the menial tasks such as writing a letter or putting a stamp on it. Maybe you do have 1,500 + members, but not being one of them for very long I'd have liked to have felt more welcomed !

As for what I do like, I like your direct approach and not avoiding the issues. The DWAS exposé was the highlight of issue 27 and ensures my continued enjoyment of DWB. I shall not be rejoining the DWAS, who seem to be even more aloof and pompous than you, or your attitude to some aspects of what falls on you to do. And if you are, as you seem to be, a one-man-band, what is wrong with asking for help and sending out a few thanks ! And since Fandom is usually a thankless job, I will say thanks for doing it so far and long may you continue to do so—BUT FIND HELP !

DALLAS JONES, N.S.W., AUSTRALIA

What happened to the Boucher Interview ? I was expecting it in #27 after it was dropped for the Stop Press in #26. By the amount of space the Stop Press took up it was about a page long so I feel that the Survey Results could easily have been trimmed a page.

Of the Letters, Mr.Drake's was the most interesting, though only because of his language, which leads me to understand why he liked the 22nd Season—because it was aimed at that type of person ! Anyone who could end a letter as he did is not someone I would care to know.

Unfortunately we have had to drop several of our planned interviews, simply because they would have clashed with similar ones conducted by Marvel, and as Marvel are doing such a good job anyway we felt it unnecessary to duplicate interview subjects in virtually corresponding issues. Therefore we will not be running our scheduled interviews with Chris Boucher and Andrew Skilleter.

* * * * * * * * *

DAVID ADAMS, Wirral, MERSEYSIDE

What a mixture DWB is. It is not the boring 'Steve Davis Monthly' but more the standard of his snooker, whereas C.T. represents a load of what he pockets ! I refer back to their original statement... -DWB is a mix of sensationalism of 'The S*N' calibre; marvellous articles, photographs, a contrasting Letters page and rumours even after the Opera Of Doom embarrassment !

The picture chosen for the cover story in DWB#28 of a very casual JN-T was very well chosen as was the title. But the News In Brief item and the hilarious Unfolding Text(2): "...the sociological, televisual and political reasons behind DOCTOR WHO's fall from grace". I ask you !

* * * * * * * * *

RICHARD THOMAS, Adlington, CHESHIRE

If all the news you have printed so far about Season 23 does actually come true, then it looks as if we are in for the most exciting 14 weeks of DOCTOR WHO ever , and with a bigger budget per episode then maybe a few of the special effects from The Tripods (Series 2) will rub off and give us one hell of a season...

Thank goodness something has been done about the Monthly. It seems likely that Cefn Ridout wasn't interested in it at all and just took it on to get Starburst. I'm also glad someone else will be in charge of the layout, which has been very bad over the past year or so. Hopefully, the new-look will include more actual print per page and less contributions from DWAS cast-offs !

I can't wait for Jeremy's new book. It's about time we had a new quality DOCTOR WHO book which actually contains something of interest, instead of crap artwork and regurgitated information. Let's hope it sells well. (Now there is a man I'd like to see running the Monthly...).

STEVE RODDAM, CLEVELAND

I heard that all of the first editions of THE TWO DOCTORS in paperback have been sent to America. If it's true, I reckon it's a big insult to British fans, especially those like myself who have the first 99 books in first edition.

* * * * * * * * *

RICHARD CHARLTON, Evington, LEICS

Out-going DWAS Co-ordinator David Saunders believed that the cancellation crisis had brought Fandom together. I believe it has had the opposite effect and I implore the new Co-ordinator, Tony Jordan, to make his first job to bring Fandom together once more.

TREVOR DONELLY, BELFAST

A point no one seems to have noticed about the failure of the DWAS to say anything about the 14 episode situation is that they claim not to print it as it is not fact, merely rumour. But in the February issue of C.T. this year they reported rumours about Season 23.

As you will have read in the Editorial , and in his January CT column, Tony Jordan has indeed made it one of his priorities to bring Fandom together, and with the same issue's confirmation of the 14 episode fiasco, hopefully a concerted effort can be made by Fandom as a whole to reconsider DOCTOR WHO's position and act on it together.

Clearly, the fact that Dominic May chose to report rumours, as well as fact, is more indicative of Ian Bresman's policy not to do so which is his prerogative as editor, however much you may disagree with his handling of the matter.

* * * * * * * * *

DINA WARBURG, Pinner, MIDDLESEX

The heading to Steve Pugsley's Sound-Off (DWB#26) caused me to expect something offensive. Instead, I found a very rational and reasoned appeal for moderation, though I was saddened at the personal nature of the responding attacks and the apparent total misinterpretation of his message. There was nothing there at which I could feel offence—it even made me a little ashamed of the unreasoning vehemence of some of my own verbal attacks, and start incorporating some more charitable and positive ideas into my criticisms. Whilst being sad to see JN-T going in a direction I can no longer follow, it doesn't make me forget all his positive achievements.

Finally, I'd like to express my appreciation of the openness of discussion and variety of items provided in DWB. It is very encouraging to be able to read such a variety of views and differing attitudes in the same publication.

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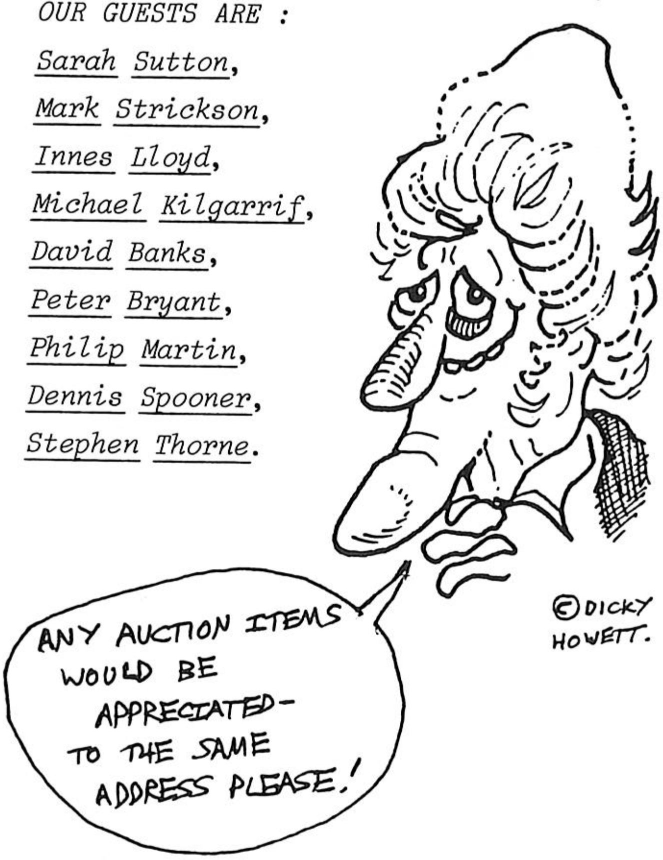
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JN-T SLAMS 'CANCELLATION' COVERAGE

John Nathan-Turner, producer of DOCTOR WHO, used the platform of Manchester's recent Genesis convention, hosted by Phoenix Promotions, to launch an attack on "nuisance"-mongers who have labelled the show's recent troubles as a "cancellation" as opposed to "postponement". He said, *"I think there is an element of nuisance that's been created...Having had various people insisting from the beginning that it was a cancellation as opposed to a postponement, I can assure you all, from the bottom of my heart, it never was a cancellation, it never was. It was always coming back next autumn..."* (The full transcripts of this interview appear this issue).

Making no secret of the fact that he apportions most blame to DWB, we would remind JN-T that the Penguin English Dictionary describes the word thus: *CANCELLATION-act of cancelling, fact of being cancelled; countermanding of booked seats in aircraft, rooms in hotel etc..* For seats read scripts, and for aircraft / hotel read shelf and you have a fairly accurate description of DOCTOR WHO last February, i.e: all the scripts were on the shelf by that time and plans were ahead to begin filming of Season 23. That season won't go ahead so that, in effect means it was cancelled. JN-T himself admitted in the interview that the scripts were indeed in. Added to this the fact that had there not been the massive public outcry to save the show, the BBC would not have bothered bringing the series back at all—indeed, for a few days it did seem as if the BBC would not be bringing it back, till the press release was issued to stem the "hysteria".

"Cancellation" is equally as valid as "postponement" in this situation and DWB does not agree it is misleading its readers in using this word. What is perhaps more misleading is claiming at the above convention that a press release would be issued "in the next fortnight", when, as of today (9th December) this is not so. However, by the time you read this definite confirmation of the next series should have been reported by some of the popular press.

BIDMEAD OUSTS HALLIWELL IN SEASON 23 RESHUFFLE

There is concern, in some circles, about the fate of one of next season's 4-parters. Very hurriedly, baring in mind the relative proximity to the start of rehearsals next March, a story originally submitted and subsequently dropped for Season 22, by Christopher Bidmead, has been recommissioned for Season 23, immediately fuelling doubts that David Halliwell's 4-part story of next season, which has already undergone numerous rewrites after 10 months of preparation, will see the light of day. It is believed that Pip and Jane Baker were also involved to some extent on the rewriting of Halliwell's scripts with Saward undertaking the bulk of the rewriting.

FIRST DIRECTOR APPOINTED

A director has now been definitely confirmed for Season 23. Ron Jones, popular director of FRONTIOS, and less popular for TIME-FLIGHT and ARC OF INFINITY, is the first director to be selected by JN-T and he will direct Philip Martin's follow-up to the story he also directed; VENGEANCE ON VAROS. Provisionally titled 'Planet of Sil', it is expected to be one of the earlier stories to go into the studio. Jones is currently directing segments of Central T.V.'s popular soap - opera, Crossroads. Incidentally, when asked at the Genesis convention if they would direct for the series if asked, both Michael Briant and Derek Martinus said they would if they were free !

Our reliable source close to the production office informs us there is still some confusion concerning the structure of the 14 episode season. Earlier reports indicated it will comprise of 5 stories (2-4-2-4-2) with the 2-parters by Robert Holmes providing a running theme. However, it now transpires that that the coding for the season now runs; 7A, 7B, 7C, 7D, (7E), fuelling speculation that the five story season may be dropped in favour of 3 4-parters and a 2-part story.

At Genesis, JN-T totally dismissed the "destruction of Gallifrey" rumour saying, *"That would be absolutely stupid !"*

SAWARD'S SOJOURN

Following his enormous success recently with his radio adaption of Slipback, script editor Eric Saward is currently being kept busy, between negotiating and rewriting material for Season 23, writing more BBC Radio scripts, this time drama. This is in addition to his Slipback novel as well as a play for TVS of which he has hopes for and is concentrating a lot of time.

DETRACTION

Following speculation about the demise of Marvel's DOCTOR WHO magazine, new editor Sheila Cranna stresses that the future of the magazine is secure: *"It will definitely continue and there was never any danger it would not do so"*, she said recently. DWB apologises for any distress caused.

22 LINE UP FOR CHILDREN IN NEED

A massive cast of DOCTOR WHO stars from all eras of the show were assembled together on the eve of the show's 22nd Anniversary to present a cheque to the BBC's Children In Need Appeal. JN-T explains how the money was raised: *"Earlier this year, film cameras went to Blackpool to film Colin and Nicola signing autographs for some underprivileged children. All the proceeds of the DOCTOR WHO exhibition on that day, and combined with the money we snatched off people for autographs, is being donated to Children In Need. We felt that, as it was the day before the programme's 22nd Anniversary, we would attempt to get 22 DOCTOR WHO celebrities to come out of the Tardis and present the cheque"*.

In all, there were 20 humans (2 of them carrying on a toy Dalek and Tardis to make the sum up to 22) and they were; Carole Ann(Susan)Ford, Maureen (Vicki)O'Brien, Peter (Steven) Purvis, Adrienne(Katarina)Hill, Nick(Brigadier)Courtney, Michael (Ben)Craze, John(Benton)Levene, Caroline(Liz)John, Richard(Yates) Franklin, Ian(Harry)Marter, Lis (Sarah)Sladen, Louise (Leela) Jameson, Matthew(Adric)Waterhouse, Janet(Tegan)Fielding, Mark (Turlough)Strickson, Nicola (Peri)Bryant, and no less than four original Doctors—Patrick Troughton, Jon Pertwee, Peter Davison and Colin Baker, though sadly once again Tom Baker was noticeable by his absence.

Surprisingly, after many years of denouncing the series, both Peter Purvis and Maureen O'Brien were persuaded to attend. As Peter is currently directing Colin Baker in Aladdin, it is obvious who dragged him along, and luckily he managed to coax Maureen into attending too.

SCROOGES AT THE BEEB

Understandably, JN-T pressed for maximum security for the gathering, with internal BBC photographers assigned to take photographs. DWB had hoped to have a group-shot together with a write-up urging readers to make pledges via the production office. However, we were stunned to be informed by ex-production office secretary Jane Judge, who now works at the BBC Enterprises photo library, that clearances had to be obtained of all the actors, despite the event being for publicity and charity ! But then, perhaps that was to be expected . . .

LOUISE STEALS LIMELIGHT AT FAN~AID NORTH

"Fan-Aid North was a huge success", says Paul Cornell, with the unquestionable highlight of the day being the wonderfully captivating Louise Jameson, who kept the audience spellbound for nearly an hour. In total, a staggering £1, 600 was raised at the event, some of which is going to the Bradford Football Disaster Fund, bringing the grand total raised so far to nearly £3,000. A handover ceromony to Band-Aid officials is planned, bringing to a close fund-raising for famine-stricken Ethiopia. But the group is to continue under the new title of 'FalCon' (the Fan-Aid Legacy Convention) who will be holding annual events once a year for different charities, the first being Cancer Relief in 1986 (see ad, page 7). The final Fan-Aid project will be an A4 'zine with a cover by Andrew Skilleter, pages of professional artwork and the best in Fan-fiction. Paul Cornell wishes to thank all readers of DWB and CT for their support.

PAUL RAPS FAN-AID CYMRU

In a dramatic turnaround, Paul Cornell has denounced the recent Fan-Aid Cymru event held in Cardiff on November 30th.

Following a request to stage a Fan-Aid event in Wales by fan Robin Henley, Cornell readily agreed to let him use the Fan-Aid name. However, things soon took a nasty turn when it evolved that the writers on the 'zine Conveyor Belt—which had launched a scathing and slagging attack on Fan-Aid's efforts—and the Fan-Aid Cymru convention staff, were basically the same people ! Then followed a heated telephone conversation between Robin Henley and Fan-Aid representative Paul West where it transpired that, a) the convention was "none of the business" of the Fan-Aid team, and, b) the proceeds would not be going to the Fan-Aid fund. Henley implied this was because he felt the Fan-Aid organisation was not trustworthy, a claim staunchly denied by Cornell : *"It is legally difficult for us to deny the use of the word 'Fan-Aid' on a convention, but I feel very strongly that after we have worked so hard to build a good reputation, we have a moral right to it. There will never be another genuine convention called Fan-Aid and it seems nowhere these days is safe from the nastier side of Fandom"*.

Fortunately, Paul was able to inform most of the billed guests as to Fan-Aid Cymru's true motives but it does seem, for the first time ever, the abbreviation for the word 'convention' is a fitting word for this event: A REAL 'CON' !

NEWS IN BRIEF

NEW SEVANS KITS, all for 1986, are one fifth scale kits of : Ice Warriors, Pertwee Sontarans, Davros(with hinged skirt access panel, and for late '86:Tardis, console, TOMB Cybermen, EARTHSHOCK Cybermen, all around £15-20.

BBC2's WINDMILL, the Sunday morning archive series, featured DOCTOR WHO 2 weeks running in December with excerpts from THE TALONS OF WENG CHIANG and THE WAR GAMES.

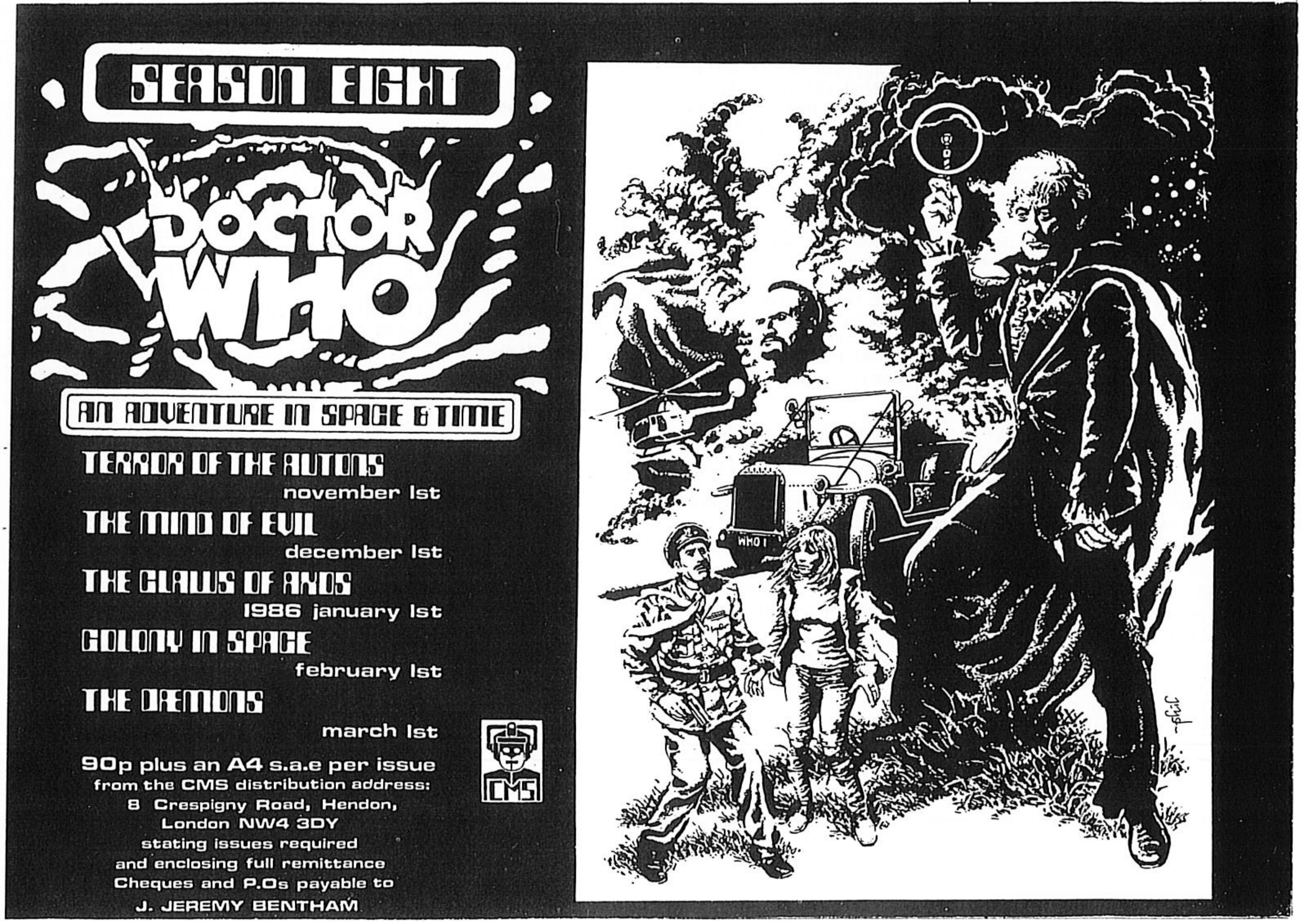
JULIET BRAVO has also featured a highly flavoured DOCTOR WHO related content recently: John Stratton appeared in an episode fittingly titled Flesh & Blood who literally recreated Shockeye, whilst another episode sported Nick Courtney, Robert (CAVES)Glenister, Alec(REVELATION)Linstead and, of course, Graeme Harper directing.

THE BBC CODES OF VIOLENCE are again to be altered following growing alarm from Parliament.

THE ROBOTS OF DEATH is tipped as the follow-up video release to THE TALONS OF WENG CHIANG, out in an unedited version in January.

STOP PRESS * STOP PRESS * STOP

Sandra Reid, costume designer of the '60s, has been assisting Who Dares on their new Cyber-Book by providing photographic material (colour and black & white) she took on the sets of various Hartnell/Troughton stories she worked on (FULL REPORT NEXT ISSUE)



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The Michael Briant Interview

INTERVIEWED BY TIM COLLINS AT BBC THRESHOLD HOUSE ON FRIDAY, 29TH NOVEMBER 1985

MICHAEL, WHAT LED TO YOU WORKING FOR THE BBC ?
Well, when I was 11 years old I had polio and spent 9 months in hospital. I came out with a slightly weak leg and saw it as an oppurtunity to blackmail my parents into letting me go to a Drama School, which is what I'd wanted to do. As I really wasn't very good at reading, writing or arithmetic they were actually quite relieved to see me go off somewhere where that didn't matter too much. So at the age of 12 I walked into Italia Conti in September and in October I was rehearsing for a Christmas show called Where The Rainbow Ends, which was quite famous in its day. From then I never really stopped—I spent more time working than I did at school, which was very good !

I actually came to the conclusion around the age of 20 that I probably wasn't the best actor in the world, and I got married. I soon saw a job advertised as an A.F.M. at the BBC—one month's holiday relief as an A.F.M. for £800 a year. At that point I was selling soap powder for about twice the amount an A.F.M. was paid but I wasn't very good at it. I remember seeing a reflection of myself with a hat and with a briefcase in one arm and an inflated Yogi Bear in the other. I was thinking I couldn't spend the rest of my life with this inflated bear because he and I are going to have a bad relationship !

The BBC offered me a job as one month's holiday relief A.F.M. and I thanked the soap company very much indeed and departed —— they couldn't believe their good luck ! I did my month at the BBC. That month then turned into three months, and then I became an A.F.M. on the staff here.

THE DALEKS— NOBODY THOUGHT IT WAS PARTICULARLY SPECIAL

YOU WORKED ON THE SECOND DOCTOR WHO STORY—THE DALEKS—AS AN A.F.M. ?
No, that was as a trainee A.F.M. and must have been during the first month or so that I was at the Corporation. Training is very well organised nowadays but in those days it wasn't. They just sent you to various shows and you just spent two or three days there. One of the shows I went to visit was this new children's serial called DOCTOR WHO. I wandered into the rehearsal room and helped the A.F.M. on THE DALEKS who was Michael Ferguson. I remember very little about it but I do remember going in there and helping for a couple of days.

IS IT TRUE THAT EPISODE TWO OF 'THE DALEKS' WAS BEING MADE AS THE FIRST EPISODE OF DOCTOR WHO WENT ON THE AIR ?
That's right, it was very strange. Never having worked backstage in television (although I had worked in television before as an actor) it was actually quite strange to see something you were actually in the rehearsal room for the day before then going out at the weekend.

ALTHOUGH THIS WAS VERY EARLY DAYS, WAS THERE AN ATMOSPHERE, AND DID ANYONE PREDICT THIS WAS GOING TO BE SOMETHING VERY SPECIAL ?
No, my memory of it is that it was just a job. Nobody thought it was particularly special.

THE CRUSADE— DOUGGIE TOOK THE SHOW VERY SERIOUSLY

LATER ON YOU WERE ASSISTANT FLOOR MANAGER ON 'THE CRUSADE'. WHAT DO YOU REMEMBER OF THIS STORY ?
Yes. Douglas Camfield was the director on that, and he and I were friends from before that time. That was pretty near the beginning of his directing career and he had been a floor manager or a production assistant, whatever they call them these days (*PRODUCTION MANAGER*) on DOCTOR WHO from the start. The production manager (or assistant) was a guy called Victors Ritelis, who is also a director now. So Victors had only recently become a production manager, Douggie had only recently become a director—and I reckoned I was the only one who knew how to do his job which was an A.F.M.!

WHAT PROBLEMS DID YOU ENCOUNTER WITH THE LIVE ANTS YOU BROUGHT IN TO THE STUDIO, WHICH WERE INTENDED TO CRAWL OVER IAN'S ARM ?
That's right. Douggie took the show very, very seriously, as he took all his work. He actually became the greatest living expert at that moment in THE CRUSADES, and investigated it at great, great length. He made sure that everything we were doing had some historical truth.

Douggie was a great military man and was very much into having people tortured by ants ! I think the trouble was, when it came to it, it was rather difficult to find them. In the end I got the ants from London Zoo (you couldn't actually get the sort of ants that eat people !). It was sad really—quite a lot of them perished in the honey ! An awful lot of them died because they just drowned, or ate so much honey that they just bloated and exploded! We only had something like 75 ants, and when you think how big a man's arm is, and how small an ant is, and how much honey there was... I think it wasn't a total success that scene, mainly because the ants weren't up to it !

THE DALEKS' MASTERPLAN— WE WERE EXHAUSTED BY THE END OF IT

YOUR NEXT DOCTOR WHO WAS 'THE DALEKS' MASTERPLAN', THE MAMMOTH 12 EPISODE TALE. AGAIN THE DIRECTOR WAS DOUGLAS CAMFIELD, AND THIS TIME YOU WERE PRODUCTION ASSISTANT JOINTLY WITH VICTORS RITELIS. DID SUCH A VERY LONG STORY CAUSE DIFFICULTIES ?
Had I been promoted at that stage ?

YES. THIS WENT OUT EXACTLY 20 YEARS AGO—NOVEMBER/DECEMBER 1965
Good Lord ! Well, in those days, as I said, the training was different and one day you were an A.F.M. and the next day you walked in and you were a production manager (or production assistant). It was very nice because Douggie, Vic and I had all worked together before. I just remember that as being incredibly hard work. Douggie was wonderful—terribly well-organised as always. He was exhausted by the end of it, and I think we were as well. I'm not sure if we were wise to take on so much work. I think that in the end it wasn't a bad show, but it might've been a better show had we not had to do it all. But very happy days, very happy days.

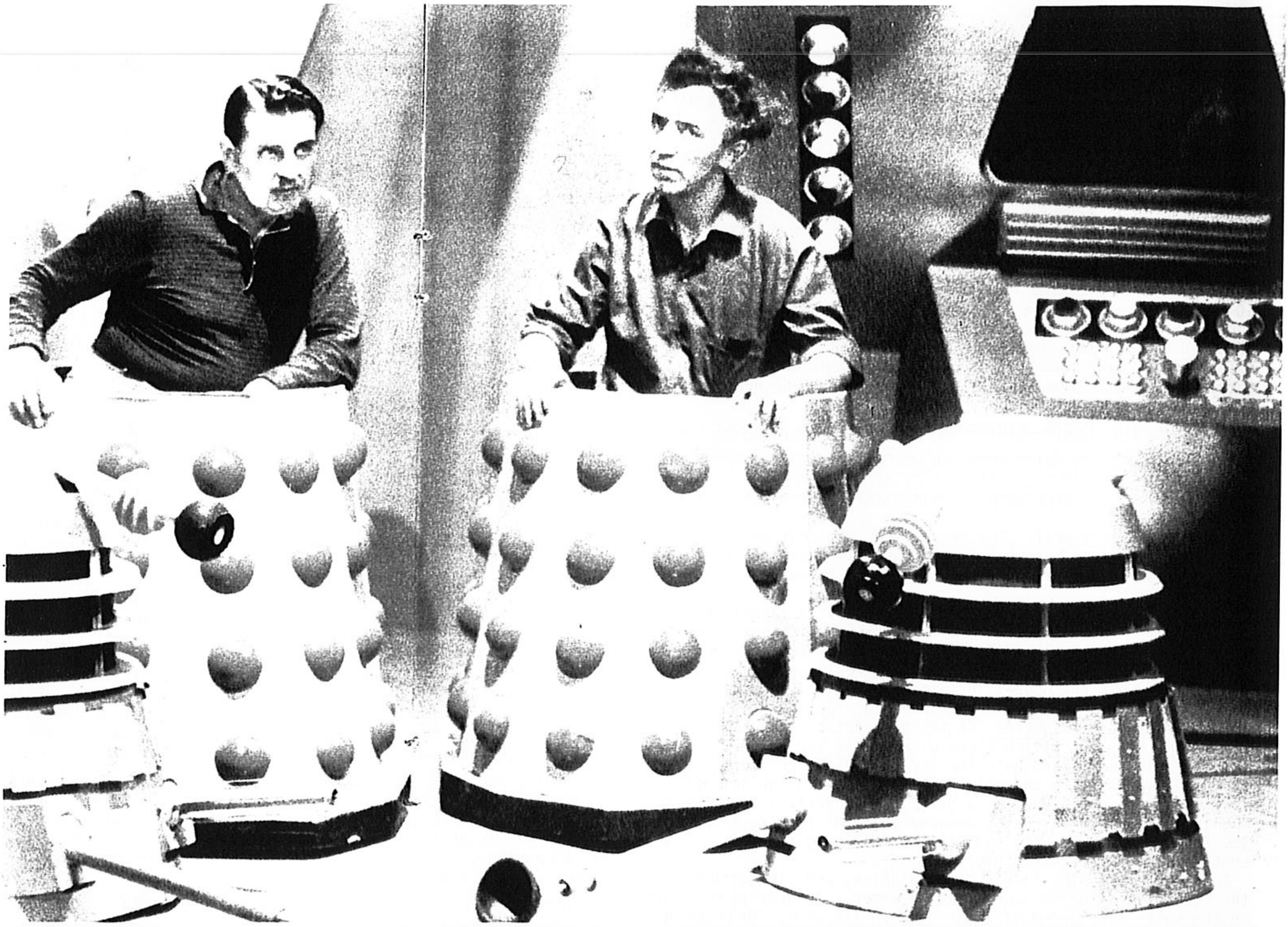
ISN'T IT IRONIC THAT YOU DIRECTED THE VERY FIRST EPISODE OF 'BLAKES 7' AND VICTORS RITELIS, WITH WHOM YOU HAD WORKED ALL THOSE YEARS AGO, DIRECTED THE PENULTIMATE ONE ?
Oh really, did he ? Oddly enough, Douggie and Vic and I had careers which have touched frequently. Douggie also came in and did an episode in the first series of Blakes 7, so it was always like that.

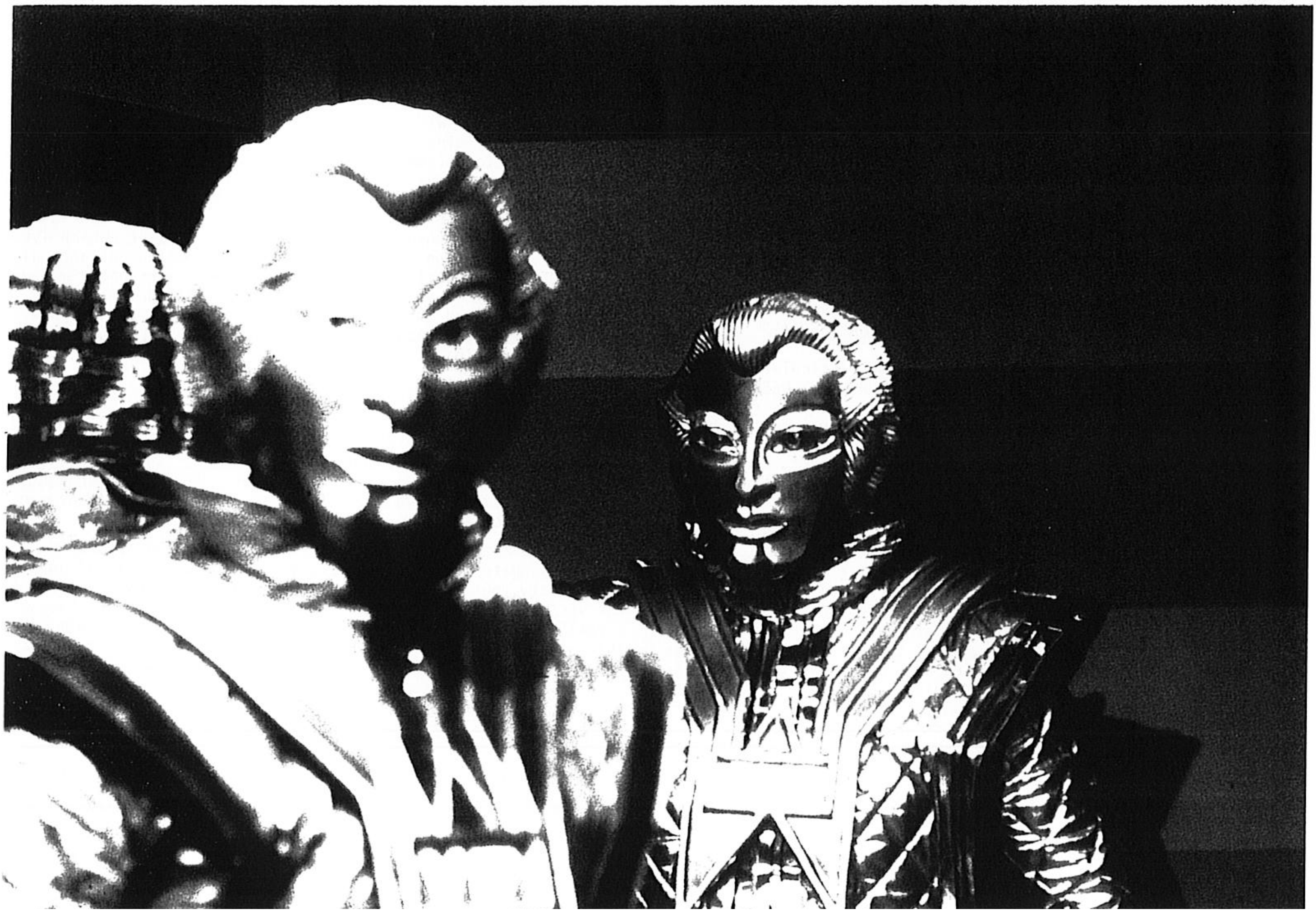
POWER OF THE DALEKS— PAT WASN'T SURE THE TARDIS COULD FLY

ANOTHER DALEK STORY, ALSO INTRODUCING PATRICK TROUGHTON AS THE DOCTOR IN 1966. WAS IT STRANGE WORKING WITH A DIFFERENT ACTOR IN THE LEAD ROLE FOR THE FIRST TIME ?
Yes. (Christopher Barry was somebody else I'd worked with an awful lot and I'd also been his A.F.M. on Smugglers Bay).

Yes, it was different. Dear old Bill Hartnell was an established actor and he was very proud of the Doctor. For example, if you set the Tardis up I know that if you asked him to press the wrong wooden button to take-off he'd say, "Oh ! You can't go pressing that wooden button—it'll never take-off if you do that ! There is a proper procedure—you move this wooden handle here, then you move that wooden handle there, then you press THAT wooden button >

PHOTOS; THE MEN WHO HELPED CREATE 'THE POWER OF THE DALEKS', JOHN SCOTT-MARTIN AND ROBERT JEWELL POSE IN REHEARSALS FOR THIS CLASSIC STORY ON WHICH MICHAEL BRIANT WAS A PRODUCTION ASSISTANT, AND RIGHT UP TO DATE WITH HIS LAST CREDIT SO FAR AS DIRECTOR ON ANOTHER CLASSIC 'THE ROBOTS OF DEATH'.





—if you operate the Tardis like that, Michael, you're absolutely stupid !" But the bloody control panel looked exactly the same all the way round ! It was a real hoot—it looked exactly the same ! William Hartnell was convinced that the Tardis actually flew, and he would get ever so cross !!

Now when Pat came in, his attitude was different . Certainly you had to do it properly and keep going with the ritual of it , but as an actor he would cope with situations much better . The difference was Bill Hartnell believed that he could fly but Pat wasn't quite sure it was true !

DOCTOR WHO as a show has proved that it is the character —— DOCTOR WHO—— that's important, and is bigger than any one person. I think that's probably why it's run for so long. DOCTOR WHO is a fine concept and no one actor who has played the lead role has been very important. Bill believed he was the only actor in the world who could play DOCTOR WHO and he was wrong —they've all been marvellous.

FURY FROM THE DEEP—A DIFFERENT WAY OF MATERIALISING THE TARDIS

THE FINAL BLACK AND WHITE STORY ON WHICH YOU WERE A PRODUCTION ASSISTANT WAS THE 1967 CLASSIC—'FURY FROM THE DEEP'. COULD YOU TELL US ABOUT YOUR INVOLVEMENT ON MATERIALISING THE TARDIS IN THE SEA ?

I remember it very well. The requirement was that we had all this foam coming up out of the oil-rigs. The real oil-rigs would not let us film at all so we ended up using these forts in the Thames estuary.

Hugh David, the director, wanted the Tardis to materialise on the sea, the idea being that we floated the police-box model on the sea surface. But it didn't float—it just flopped over—and we just couldn't make it stand up ! I'd really spent a lot of time working out the budget on this story and cutting back on everything so we could have helicopters on the show—we had a Hughes 300 and an Alouette. So the helicopter pilot, Mike Smith, said, "Why don't we attach piano wire to the top of the Tardis and I'll just hover and hold the Tardis sitting on the sea ?" I'd flown out with him to the estuary so I'd been in the helicopter a few times before and Hugh agreed. I said, "Well, I'd better go, Hugh, and sit with the pilot because you want to direct this and you tell me what you want and I'll do it" (only to really get yet another ride in the helicopter !).

So we took off, the Tardis hanging below, and flew with it over the sea and lowered it down onto the water. As soon as it landed on the water it flopped straight over on its side. We tried this a couple of times so the pilot said he'd have to hover with it , just keeping the wire taut so it just sits on the surface. I had to talk him down because, obviously, you can't see what is directly beneath you in the driving seat of a helicopter. So I was sort of leaning out and he was asking if I could see and I said no. Then he said, "Well, you'll just have to get out of the door and stand on the skid—stop messing about !" And so, without a second thought, I just took my seatbelt off, climbed out of the helicopter, stood on the skid, held onto the door and said, "Down six feet, down five feet, four, three, up six inches, steady , that's it !" I almost froze as I saw myself standing on the skid of this helicopter 150 feet above the sea, with a police-box dangling underneath ! Anyway, it was great—it was a different way of materialising the Tardis !

COLONY IN SPACE—A STORY RELEVANT TO OUR SOCIETY TODAY

YOU DIDN'T WORK ON THE SHOW AGAIN UNTIL YOU'D BECOME A DIRECTOR. WAS THIS AN INEVITABLE PROGRESSION IN YOUR CAREER AND HAD YOU ALWAYS WANTED TO BE A DIRECTOR ?

No, I've never really wanted to be anything particular. I think I did start directing not long after FURY FROM THE DEEP , but I used to be a production manager on a lot of classic serials doing a lot of quite big shows, and I think that's why I sort of drifted away from DOCTOR WHO when Innes Lloyd was producer. It was just one of those things. When I did the director's course and I'd directed a couple of Z Cars, Barry Letts asked me to direct one and I was obviously thrilled.

WHEN YOU CAME BACK TO DIRECT 'THE COLONY IN SPACE', DID YOU FIND IT A VERY DIFFERENT SHOW SINCE YOU'D BEEN AWAY FOR THREE YEARS , AND AS IT WAS NOW RECORDED OUT OF SEQUENCE, IN COLOUR AND WITH AN ENTIRELY NEW CAST, OR DID YOU FEEL IT WAS ESSENTIALLY THE SAME ?

I found (it may have been because I was directing it) that the series had become much more serious at that point. I think that was probably due to Barry Letts, who I thought was a marvellous producer. I found that the stories were more adventure-orientated and were a bit more like The Eagle. I felt that you were telling real true-life stories, and the Doctor was a much more mature character. He was a much more serious sort of Doctor too.

DID YOU FIND A VERY WARM ATMOSPHERE WAS DEVELOPING BETWEEN THE REGULARS ?

Oh, absolutely. Jon was a wonderful Doctor because he made it so different from Bill's or Pat's. He made him into an elegant, swashbuckling, charming and witty Doctor. The others had great merit—just as good in their own ways. But Jon's was different. He wanted to look good, he wanted to do his Aikido and he wanted to have these very elegant costumes which he wore—lovely cloaks

The Doctor never used guns at that stage. He does now and that saddens me a bit. In those days, if he fought, he only ever used his hands or tricks to enable him to win over a stronger adversary. He would never use weaponry—he was against violence, but he was quite capable of using his Aikido to knock hell out of baddies.

I thought THE COLONY IN SPACE was quite a serious story, about two races exploiting the wealth of a third race. It was really a bit like the North and the South in America, exploiting the American homeland. American Indians were primitives to me, and the IMC were the highly sophisticated people who came in to exploit their country—like South Africa.

It seemed to me that in that era of the programme, all those stories had that sort of relevance to our society today. I think DOCTOR WHO was at its best when it was telling stories which did relate to today and which did say something to young people about the problems of exploiting other people.

IT'S INTERESTING TO NOTE THAT THE FIRST THREE STORIES ALL HAD MESSAGES IN THAT VEIN—IN 'COLONY IN SPACE', IMC IS A MULTINATIONAL CORPORATION, 'THE SEA DEVILS' IS ABOUT BLIND BELLIGERENCY, AND 'THE GREEN DEATH' IS ABOUT POLLUTION. DID YOU THINK DOCTOR WHO WAS A GOOD VEHICLE FOR THAT SORT OF THING ?

I never used it particularly as a vehicle for selling the message , but the stories were very truthful so all you had to do was to be truthful—to say that if you start polluting our planet, all sorts of things will start to happen.

I've sometimes thought, when I've watched DOCTOR WHO through the years, that it's got onto the hook of making any excuse for an effect—an explosion, a fight and anything for a bit of violence, and I think that's a shame. These things have to grow out of the story. There's nothing wrong with an effect—I believe in effects tremendously. But you have to say, like with THE GREEN DEATH, the result of this pollution is giant maggots, so therefore how can I present the maggots in the best possible way in these circumstances—NOT what can I do to jazz up this story ?

YOUR FIRST TWO DIRECTING SCRIPTS WERE BOTH WRITTEN BY MALCOLM HULKE. WERE YOU HAPPY WITH HIS SCRIPTS ?

Yes, they were very good. I think the IMC monster wasn't a great success. I think it was meant to be a sort of improvement on the Daleks as the original idea, but it failed—it was too big and clumsy and the blasted monster kept bashing its head !

THE GUY INSIDE THE ROBOT WAS JOHN SCOTT MARTIN WHO MOSTLY PLAYS DALEKS

Oh yes, absolutely. John was (and still is) a famous Dalek, so it was crazy not to have him in the robot !

THE SEA DEVILS—ROGER DELGADO GOT VERY SEASICK !

YOUR NEXT STORY WAS 'THE SEA DEVILS' IN 1972, WHICH MANY PEOPLE SEE AS ONE OF THE PEAKS OF THE PERTWEE ERA. WERE YOU AWARE AT THE TIME THAT YOU WERE MAKING SOMETHING SPECIAL ?

I think we knew it was a good story and it all worked out very well indeed. Filming, I think, is a very important part of any DOCTOR WHO story (somehow I never think those without film work quite as well) and the filming on this did work very well.

The Sea Devils ended up being derived from turtles. I wanted to have lots of shots of them actually swimming under the sea , but that never happened. I had to find this creature which lived under the sea, but which was also capable of coming out and walking on land. So we looked through reference books and came up with turtles as being the closest mammal to that description.

Once we'd decided that they were turtles, that made the whole design problem that much easier, because you just pointed to the book and said, "That's what a turtle looks like, and that's what a face looks like".

YOU HAD A VERY HIGH FILM QUOTA ON THAT DIDN'T YOU ?

I think Barry Letts did a deal by which he arranged to do it in less studios. In those days, we used to do DOCTOR WHO with one day in the studios per episode, but as you did two episodes at the same time so you had two days on the trot. If I remember rightly, we 'sold' a pair of studios, which were worth a lot of money, and in exchange for those we had more filming.

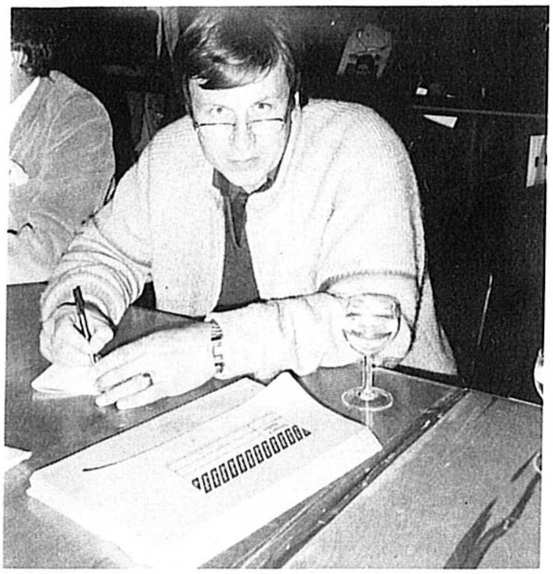
YOU SPENT A LOT OF THE TIME IN BOATS. WAS ANYBODY SEASICK ?

No, I was quite lucky. Jon is a great sailor so he was alright , so was Katy, but Roger Delgado HATED it and got very seasick and was very brave because he kept on going. The powerboat chase was a real sweat for him although there was very little of him in that as it was mainly his double, Terry Walsh.

HAVING DIRECTED HIM IN TWO STORIES, WHAT DID YOU THINK OF THE LATE ROGER DELGADO AS THE MASTER ?

A lovely guy, absolutely smashing. He was such a nice man , such a professional actor, and took the Master very, very seriously indeed.

I remember, in COLONY IN SPACE, I'd got the idea that the TV set was going to be a wrist watch and I was inlaying a picture into Roger's wrist. He had to keep his hand still while we lined up the inlay and did it all. I remember it took something like 30 minutes. That doesn't sound very long, but 30 minutes sitting in the same position, not letting your shadow fall over the watch, not moving your hand one iota—just sitting there while you line that up, is a hell of a long time. Also, not knowing what's going



on because the problem for actors is that the cameraman, the sound guys and everyone are talking to the director the whole time and the actor is isolated down there with nobody to talk to except the floor manager. Roger never said a word about things like that. He just sat there for half an hour, and when I'd got the shot and came down on the floor to say thanks, he said, "It's a pleasure, an absolute pleasure", and went on to the next thing !

THE GREEN DEATH—THE MAGGOTS WERE INFLATED CONTRACEPTIVES!

BY 'THE GREEN DEATH' YOU WERE ESTABLISHED AS A REGULAR DIRECTOR, GOING ON TO DO ONE STORY FROM FIVE SEASONS IN A ROW. DID YOU DELIBERATELY SET OUT TO BE A REGULAR OR DID THEY JUST KEEP ON ASKING YOU TO COME BACK ?

They just kept asking me to come back which was very nice. Yes, I think I was being offered one DOCTOR WHO per season and that was just smashing.

WHAT PROBLEMS DID THE MAGGOTS CREATE ?

The maggots created a whole load of problems. First of all, there were supposed to be tens of thousands of them, otherwise they wouldn't be really frightening. Then Katy was meant to wander through an area of the mine with maggots snapping at her feet. There were times when maggots had to break out of eggs and slide away (I've still got an egg, actually !). And there were maggots which had to jump on people and bite them.

It seemed to me that there was just not one solution to the whole problem. The correct thing to do is that you don't use one solution. If you do, people go (*SNAPS FINGERS*), "It's inlaid, it's a model!" If you use lots of different ways, then nobody's actually very sure of how you're doing it and hopefully they're going to stop seeing the cracks. The whole point is to make illusions happen without people knowing it's an illusion, isn't it ? It just comes onto the screen and you accepts it's a maggot doing its thing, or whatever.

So everytime there was a maggot shot or sequence, we would just approach the problem differently. We had live maggots on models inlaid against backgrounds. We had puppet maggots—which literally worked with your hand up it. There were chromakey maggots which worked on sticks. We even had blown-up contraceptives as maggots! There were maggots which were just half maggots that were on the floor, which were just lots of people with gloves. Anybody who could get in and operate them did, so that when Katy walked through there were lots of maggots snapping at her feet . Those were just glove puppets with heads made of soft material.

HOW ABOUT THE GIANT DRAGONFLY THAT THE MAGGOTS MUTATED INTO? DID THAT ALSO POSE MAJOR PROBLEMS ?

Incredibly difficult and I'm not sure how successful it was. It was like a nightmare because the guys had had so much trouble making the maggots and they hadn't had too much time for this goddamn dragonfly ! So all I wanted the guys to do was to make me a giant dragonfly which could fly and squirt green poison ! It was very delicate when it was finished and it was quite windy on those slag heaps in South Wales, so yes, it was a real problem and a very difficult thing to do. I think that was quite an ambitious story to do.

AS THE LIBERALS WERE DOING VERY WELL IN THE POLLS IN 1973, WAS IT SUPPOSED TO BE JEREMY THORPE WHOM THE BRIGADIER MADE A PHONE-CALL TO AND WHOM WE HEARD BEING REFERRED TO AS THE PRIME MINISTER ?

That's absolutely right ! Well, you could imagine somebody called Jeremy being Prime Minister. Whether his next name was Thorpe or not is another question. Maybe, yes.

YOU HAD A TERRIFIC FACELESS VILLAIN IN THAT STORY, NAMELY JOHN DEARTH AS THE VOICE OF THE COMPUTER, BOSS.

John Dearth is a wonderful actor. I'd first worked with him when I was 13 or 14 years old and he taught me an awful lot about acting. It's really a matter of being serious about it and John believed in the computer and, a bit like Pat Troughton, made that computer into a character. Originally the computer, B.O.S.S., was just a screen, a loudspeaker, and it spoke. I think what really moved it into a whole new generation of computers was the idea of using a ring modulator. It was just going to be a squeaky voice and I was going to get one of the standard people—nothing wrong with them—who usually did the funny alien voices for DOCTOR WHO, along to do it. Then it suddenly occured to me that the computer was so important that it was crazy to undersell it in that way, and so I had who I thought was the best actor to play it . We also got these lines moving up and down on the screen as the actor played the lines totally in rhythm with the speech, making it like a human being—a living thing. It also meant you could see the computer 'think'—it could go "Mmmm...", but "Mmmm..." on its own means nothing. Now, "Mmmm..." when it's got its lines on it is really something. Yes, I was very pleased about that and I thought it was a good effect.

THE ONE THING EVERYONE REMEMBERS ABOUT 'THE GREEN DEATH' IS THE TEARJERKING FINALE WHEN THE DOCTOR BIDS FAREWELL TO JO AND DRIVES AWAY IN BESSIE INTO THE SUNSET. WAS THAT ACTUALLY IN THE SCRIPT, OR DID YOU INTERPRET THAT IN YOUR OWN WAY ?

I think it probably said, " DOCTOR WHO drives away into the sunset", or something. I really can't remember, but of course that's what directors are meant to do—to think of an idea. I just liked the idea of the figure going through the sun. It took a long time to do it but it was worth it. I in fact had a second camera crew around, and they were sent off about 2 hours before I got there to do the shot, in order to set it up with the right filters and make it work...

PART TWO NEXT ISSUE: 'THE REVENGE OF THE CYBERMEN', 'THE ROBOTS OF DEATH', VIOLENCE IN THE SHOW, THE REVELATION OF WHO INVENTED THE SONIC-SCREWDRIVER, HILARIOUS ANECDOTES ABOUT 'DEATH TO THE DALEKS' AND MUCH MORE...

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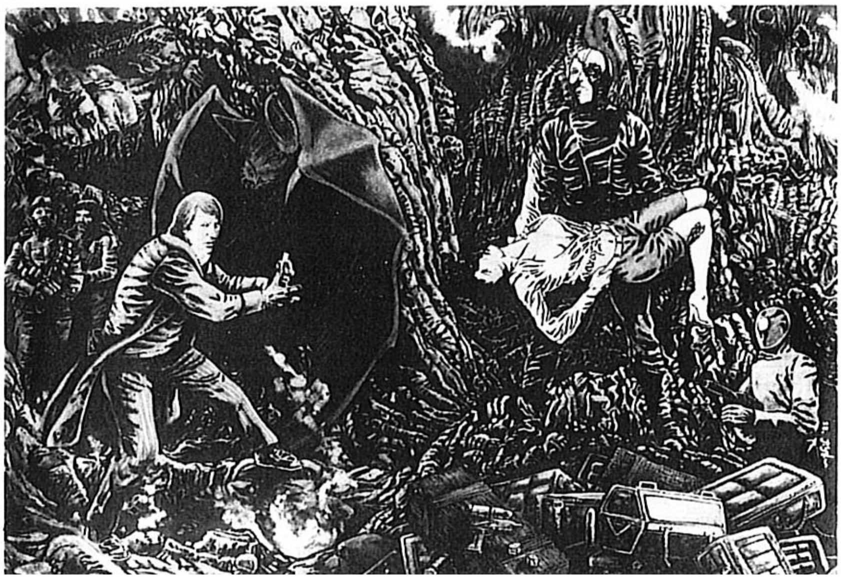

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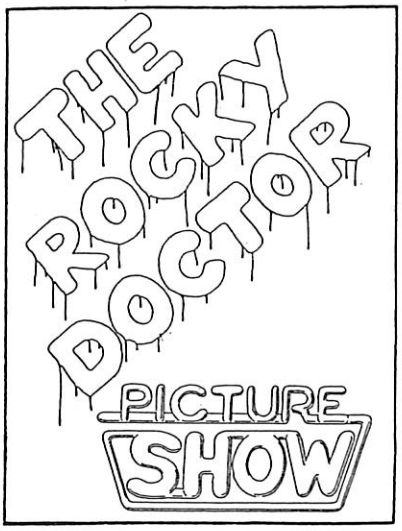
BUT WHAT HAPPENED OVER 20 YEARS LATER WHEN THE TARDIS LANDED IN THE WRONG DIMENSION?... AN ALTERNATIVE UNIVERSE WHERE DOCTOR WHO WASN'T QUITE WHAT EVERYONE HAD COME... TO EXPECT.....

WHERE IT WAS, IN FACT.....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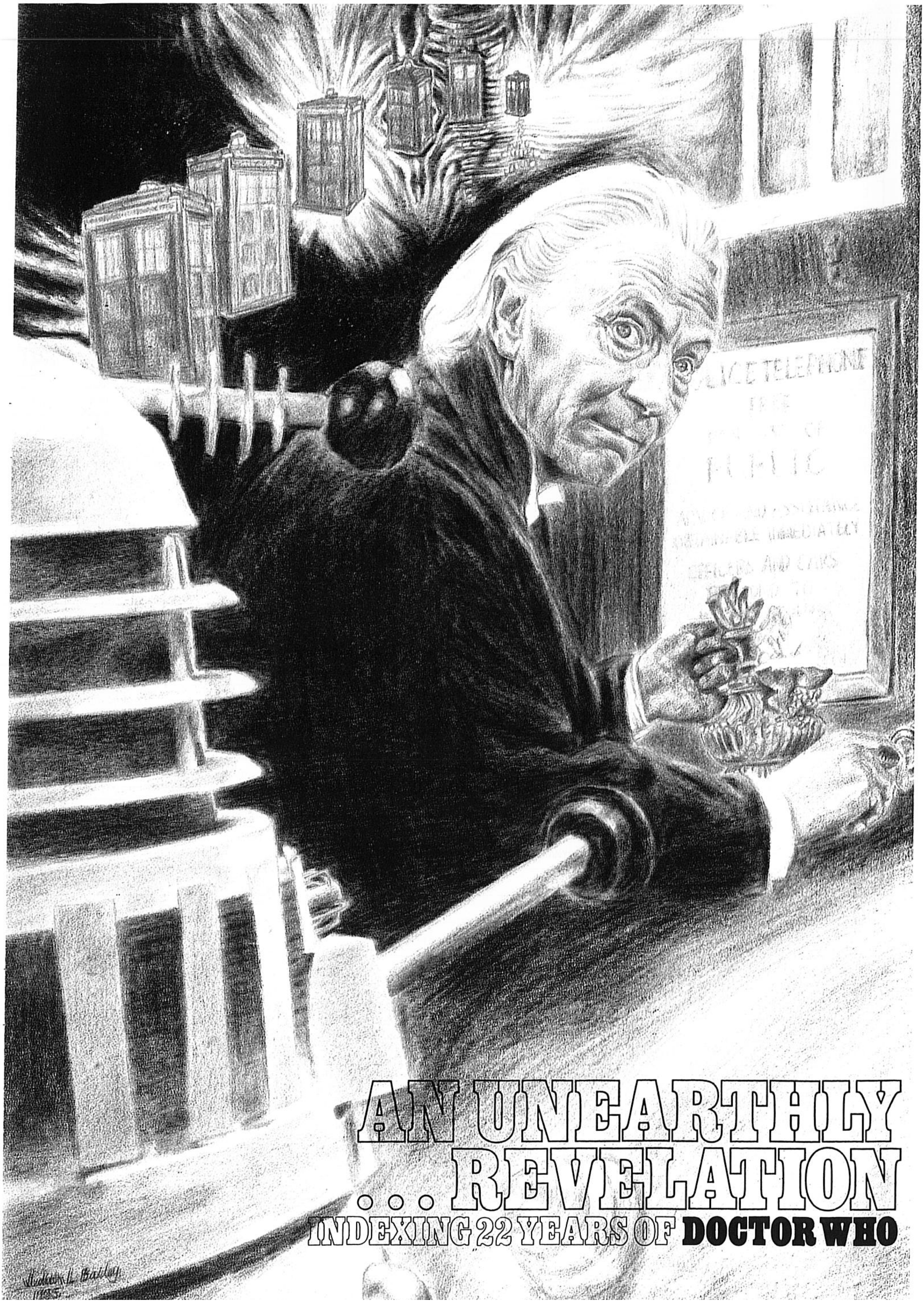
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AN UNEARTHLY ... REVELATION

INDEXING 22 YEARS OF DOCTOR WHO

THE FIRST DOCTOR PLAYED BY WILLIAM HARTNELL

PRODUCERS: Verity Lambert & Mervyn Pinfield, SCRIPT EDITOR: David Whitaker
SEASON ONE: 42 Episodes

A	23-11-63/14-12-63	THE TRIBE OF GUM	4	Anthony Coburn C.E.Webber	Waris Hussein	Peter Brachacki Barry Newbery
B	21-12-63/ 1 - 2 -64	THE DALEKS	7	Terry Nation	Christopher Barry Richard Martin(3,6,7)	Raymond Cusick Jeremy Davies(6)
C	8 - 2 -64/15- 2 -64	BEYOND THE SUN	2	David Whitaker	Richard Martin(1) Frank Cox(2)	Raymond Cusick
D	22- 2 -64/ 4 - 4 -64	MARCO POLO	7	John Lucarotti	Waris Hussein John Crockett(4)	Barry Newbery
E	11- 4 -64/16- 5 -64	THE KEYS OF MARINUS	6	Terry Nation	John Gorrie	Raymond Cusick
F	23- 5 -64/13- 6 -64	THE AZTECS	4	John Lucarotti	John Crockett	Barry Newbery
G	20- 6 -64/ 1 - 8 -64	THE SENSORITES	6	Peter R. Newman	Mervyn Pinfield Frank Cox(5,6)	Raymond Cusick
H	8 - 8 -64/12- 9 -64	THE REIGN OF TERROR	6	Dennis Spooner	Henric Hirsch	Roderick Laing

SEASON TWO: 39 Episodes

J	31-10-64/14-11-64	PLANET OF GIANTS	3	Louis Marks	Mervyn Pinfield Douglas Camfield(3)	Raymond Cusick
K	21-11-64/26-12-64	THE DALEK INVASION OF EARTH	6	Terry Nation	Richard Martin	Spencer Chapman

SCRIPT EDITOR: Dennis Spooner

L	2 - 1 -65/ 9 - 1 -65	THE RESCUE	2	David Whitaker	Christopher Barry	Raymond Cusick
M	16- 1 -65/ 6 - 2 -65	THE ROMANS	4	Dennis Spooner	Christopher Barry	Raymond Cusick

PRODUCER: Verity Lambert

N	13- 2 -65/20- 3 -65	THE WEB PLANET	6	Bill Strutton	Richard Martin	John Wood
P	27- 3 -65/17- 4 -65	THE CRUSADE	4	David Whitaker	Douglas Camfield	Barry Newbery
Q	24- 4 -65/15- 5 -65	THE SPACE MUSEUM	4	Glyn Jones	Mervyn Pinfield	Spencer Chapman
R	22- 5 -65/26- 6 -65	THE CHASE	6	Terry Nation	Richard Martin	Raymond Cusick John Wood

SCRIPT EDITOR: Donald Tosh

S	3 - 7 -65/24- 7 -65	THE TIME MEDDLER	4	Dennis Spooner	Douglas Camfield	Barry Newbery

SEASON THREE: 45 Episodes

T	11- 9 -65/ 2 -10-65	GALAXY FOUR	4	William Emms	Derek Martinus	Richard Hunt
T/A	9 -10-65	MISSION TO THE UNKNOWN	1	Terry Nation	Derek Martinus	Richard Hunt Raymond Cusick

PRODUCER: John Wiles

U	16-10-65/ 6 -11-65	THE MYTH MAKERS	4	Donald Cotton	Michael Leeston-Smith	John Wood
V	13-11-65/29- 1 -66	THE DALEKS' MASTER PLAN	12	Terry Nation & Dennis Spooner	Douglas Camfield	B.Newbery, R. Cusick(1,2,5-7,11)
W	5 - 2 -66/26- 2 -66	THE MASSACRE	4	John Lucarotti	Paddy Russell	Michael Young

SCRIPT EDITOR: Gerry Davis

X	5 - 3 -66/26- 3 -66	THE ARK	4	Paul Erikson	Michael Imison	Barry Newbery

PRODUCER: Innes Lloyd

Y	2 - 4 -66/23- 4 -66	THE CELESTIAL TOYMAKER	4	Brian Hayles	Bill Sellars	John Wood
Z	30- 4 -66/21- 5 -66	THE GUNFIGHTERS	4	Donald Cotton	Rex Tucker	Barry Newbery
AA	28- 5 -66/18- 6 -66	THE SAVAGES	4	Ian Stuart Black	Christopher Barry	Stuart Walker
BB	25- 6 -66/16- 7 -66	THE WAR MACHINES	4	Ian Stuart Black Kit Pedler	Michael Ferguson	Raymond London

SEASON FOUR: 43 Episodes

CC	10- 9 -66/ 1 -10-66	THE SMUGGLERS	4	Brian Hayles	Julia Smith	Richard Hunt
DD	8 -10-66/29-10-66	THE TENTH PLANET	4	Kit Pedler & Gerry Davis	Derek Martinus	Peter Kindred

THE SECOND DOCTOR PLAYED BY PATRICK TROUGHTON

EE	5 -11-66/10-12-66	THE POWER OF THE DALEKS	6	David Whitaker	Christopher Barry	Derek Dodd
FF	17-12-66/ 7 - 1 -67	THE HIGHLANDERS	4	Elwyn Jones & Gerry Davis	Hugh David	Geoffrey Kirkland
GG	14- 1 -67/ 4 - 2 -67	THE UNDERWATER MENACE	4	Geoffrey Orme	Julia Smith	Jack Robinson
HH	11- 2 -67/ 4 - 3 -67	THE MOONBASE	4	Kit Pedler	Morris Barry	Colin Shaw
JJ	11- 3 -67/ 1 - 4 -67	THE MACRA TERROR	4	Ian Stuart Black	John Davies	Kenneth Sharp

PRODUCERS: Innes Lloyd & Peter Bryant

KK	8 - 4 -67/13- 5 -67	THE FACELESS ONES	6	David Ellis & Malcolm Hulke	Gerry Mill	Geoffrey Kirkland

PRODUCER: Innes Lloyd, SCRIPT EDITORS: Gerry Davis & Peter Bryant

LL	20- 5 -67/ 1 - 7 - 67	THE EVIL OF THE DALEKS	7	David Whitaker	Derek Martinus	Chris Thompson

OSTUME UPERVISOR(S)	MAKE-UP SUPERVISOR(S)	INCIDENTAL MUSIC	VISUAL-EFFECTS DESIGNER(S)	PRODUCTION ASSISTANT	ASSISTANT FLOOR MANAGER	REGULAR CAST DATA
aureen Heneghan	Elizabeth Blattner	Norman Kay	(see DESIGNER)	Douglas Camfield (Tony Lightley-3)	Catherine Childs	Ian and Barbara join
aphne Dare	"	Tristram Cary	"	Norman Stewart	Michael Ferguson	-
"	Ann Ferriggi	(Stock)	"	Tony Lightly	Jeremy Hare	Regular cast only
"	"	Tristram Cary	"	Douglas Camfield & Penny Joy	Catherine Childs	-
"	Jill Summers	Norman Kay	"	David Conroy	Timothy Combe	-
aphne Dare & ony Pearce	"	Richard Rodney Bennett	"	Ron Craddock	Ken Howard	-
aphne Dare	"	Norman Kay	"	David Conroy	Val McCrimmon	-
"	Sonia Markham	Stanley Myers	"	Timothy Combe	Michael Cager	-
aphne Dare	Sonia Markham	Dudley Simpson	"	Norman Stewart	Val McCrimmon & Dawn Robertson	-
aphne Dare & ony Pearce	"	Francis Chagrin	"	Jane Shirley	Christina Lawton	Susan leaves
aphne Dare	"	Tristram Cary	"	David Maloney	Valerie Wilkins	Vicki joins
"	"	Raymond Jones	"	David Maloney	Valerie Wilkins	-
"	"	(Stock)	"	Norman Stewart	Gillian Chardet	-
"	"	Dudley Simpson	"	Victors Ritelis	Michael Briant	-
.Dare & Pauline ansfield-Clarke	"	(Stock)	"	Snowy White	J.Tait, M.Yorke, C.Walmsley	-
aphne Dare	"	Dudley Simpson	"	Alan Miller & Colin Leslie	Ian Strachan	Ian and Barbara leave
"	"	Charles Botterill (Percussion)	"	David Maloney	Gillian Chardet	Steven joins
aphne Dare	Elizabeth Blattner	(Stock)	"	Angela Gordon	Marjorie Yorke & Sue Willis	-
"	Sonia Markham	(Stock)	"	Angela Gordon	Marjorie Yorke	No regular cast
aphne Dare & ony Pearce	Elizabeth Blattner	Humphrey Searle	"	David Maloney & Richard Brooks	Dawn Robertson	Vicki leaves, Katarina joins
aphne Dare	Sonia Markham	Tristram Cary	"	Victors Ritelis & Michael Briant	C.Childs & C.Walmsley	Katarina dies, Sara joins & dies
"	"	(Stock)	"	Gerry Mill	Fiona Cumming & Richard Valentine	Dodo joins
"	"	Tristram Cary	"	David Maloney	Chris D'Oyly-John	-
"	"	Dudley Simpson	"	Snowy White	Elizabeth Dunbar	-
"	"	T.Cary (Sung by Lynda Baron)	"	Tristan De Vere Cole	Tom O'Sullivan	-
"	"	Raymond Jones	"	Norman Stewart	Gareth Gwenlan	Steven leaves
"	"	(Stock)	"	Snowy White	Lovett Bickford & Margot Hayhoe	Dodo leaves, Ben and Polly join
aphne Dare	Sonia Markham	(Stock)	"	John Hobbs	John Hansen	-
andra Reid	Gillian James	(Stock)	"	Edwina Verner	Jenny McArthur	-
andra Reid	Gillian James	Tristram Cary	"	Michael Briant	Marjorie Yorke	-
"	"	(Stock)	"	Fiona Cumming	Nicholas John	Jamie joins
andra Reid & uanita Waterson	"	Dudley Simpson	"	Norman Stewart	Gareth Gwenlan	
ary Woods & aphne Dare	Gillian James & Jeanne Richmond	(Stock)	"	Desmond McCarthy	Lovett Bickford	-
aphne Dare	Gillian James	Dudley Simpson	"	Chris D'Oyly John	Ann Faggetter	-
aphne Dare & andra Reid	"	(Stock)	"	Richard Brooks	Sue Marlborough	Ben and Polly leave
andra Reid	"	Dudley Simpson	Michael John Harris	Timothy Combe	David Tilley & Margaret Rushton	Victoria joins

CODE	DATE OF TRANS	STORY TITLE	EPS	WRITER(S)	DIRECTOR(S)	DESIGNER(S)
SEASON FIVE: 40 Episodes						
PRODUCER: Peter Bryant, SCRIPT EDITOR: Victor Pemberton						
MM	2-9-67/23-9-67	THE TOMB OF THE CYBERMEN	4	Kit Pedler & Gerry Davis	Morris Barry	Martin Johnson
PRODUCER: Innes Lloyd, SCRIPT EDITOR: Peter Bryant						
NN	30-9-67/4-11-67	THE ABOMINABLE SNOWMEN	6	Mervyn Haisman & Henry Lincoln	Gerald Blake	Malcolm Middleton
OO	11-11-67/16-12-67	THE ICE WARRIORS	6	Brian Hayles	Derek Martinus	Jeremy Davies
PP	23-12-67/27-1-68	THE ENEMY OF THE WORLD	6	David Whitaker	Barry Letts	Christopher Pemsel
PRODUCER: Peter Bryant, SCRIPT EDITOR: Derrick Sherwin						
QQ	3-2-68/9-3-68	THE WEB OF FEAR	6	Mervyn Haisman & Henry Lincoln	Douglas Camfield	David Myerscough-Jones
RR	16-3-68/20-4-68	FURY FROM THE DEEP	6	Victor Pemberton	Hugh David	Peter Kindred
SS	27-4-68/1-6-68	THE WHEEL IN SPACE	6	David Whitaker Kit Pedler	Tristan de Vere-Cole	Derek Dodd
SEASON SIX: 44 Episodes						
TT	10-10-68/7-9-68	THE DOMINATORS	5	Mervyn Haisman & Henry Lincoln	Morris Barry	Barry Newbery
UU	14-9-68/12-10-68	THE MIND ROBBER	5	Peter Ling	David Maloney	Evan Hercules
SCRIPT EDITOR: Terrance Dicks						
VV	2-11-68/21-12-68	THE INVASION	8	Derrick Sherwin Kit Pedler	Douglas Camfield	Richard Hunt
WW	28-12-68/18-1-69	THE KROTONS	4	Robert Holmes	David Maloney	Raymond London
XX	25-1-69/1-3-69	THE SEEDS OF DEATH	6	Brian Hayles	Michael Ferguson	Paul Allen
YY	8-3-69/12-4-69	THE SPACE PIRATES	6	Robert Holmes	Michael Hart	Ian Watson
PRODUCER: Derrick Sherwin						
ZZ	19-4-69/21-6-69	THE WAR GAMES	10	Malcolm Hulke & Terrance Dicks	David Maloney	Roger Cheveley
THE THIRD DOCTOR PLAYED BY JON PERTWEE						
SEASON SEVEN: 25 Episodes						
AAA	3-1-70/24-1-70	SPEARHEAD FROM SPACE	4	Robert Holmes	Derek Martinus	Paul Allen
PRODUCER: Barry Letts						
BBB	31-1-70/14-3-70	DOCTOR WHO AND THE SILURIANS	7	Malcolm Hulke	Timothy Combe	Barry Newbery
CCC	21-3-70/2-5-70	THE AMBASSADORS OF DEATH	7	David Whitaker Malcolm Hulke	Michael Ferguson	David Myerscough-Jones
DDD	9-5-70/20-6-70	INFERNO	7	Don Houghton	Douglas Camfield Barry Letts(3-7)	Jeremy Davies
SEASON EIGHT: 25 Episodes						
EEE	2-1-71/23-1-71	TERROR OF THE AUTONS	4	Robert Holmes	Barry Letts	Ian Watson
FFF	30-1-71/6-3-71	THE MIND OF EVIL	6	Don Houghton	Timothy Combe	Raymond London
GGG	13-3-71/3-4-71	THE CLAWS OF AXOS	4	Bob Baker & Dave Martin	Michael Ferguson	Kenneth Sharp
HHH	10-4-71/15-5-71	COLONY IN SPACE	6	Malcolm Hulke	Michael Briant	Tim Gleeson
JJJ	22-5-71/19-6-71	THE DAEMONS	5	Robert Sloman & Barry Letts	Christopher Barry	Roger Ford
SEASON NINE: 26 Episodes						
KKK	1-1-72/22-1-72	THE DAY OF THE DALEKS	4	Louis Marks	Paul Bernard	David Myerscough-Jones
MMM	29-1-72/19-2-72	THE CURSE OF PELADON	4	Brian Hayles	Lennie Mayne	Gloria Clayton
LLL	26-2-72/1-4-72	THE SEA DEVILS	6	Malcolm Hulke	Michael Briant	Tony Snoaden
NNN	8-4-72/13-5-72	THE MUTANTS	6	Bob Baker & Dave Martin	Christopher Barry	Jeremy Bear
OOO	20-5-72/24-6-72	THE TIME MONSTER	6	Robert Sloman	Paul Bernard	Tim Gleeson
SEASON TEN: 26 Episodes						
RRR	30-12-72/20-1-73	THE THREE DOCTORS	4	Bob Baker & Dave Martin	Lennie Mayne	Roger Liminton
PPP	27-1-73/17-2-73	CARNIVAL OF MONSTERS	4	Robert Holmes	Barry Letts	Roger Liminton
QQQ	24-2-73/31-3-73	FRONTIER IN SPACE	6	Malcolm Hulke	Paul Bernard	Cynthia Kljuco
SSS	7-4-73/12-5-73	PLANET OF THE DALEKS	6	Terry Nation	David Maloney (Paul Bernard)	John Hurst
TTT	19-5-73/23-6-73	THE GREEN DEATH	6	Robert Sloman	Michael Briant	John Burrowes
SEASON ELEVEN: 26 Episodes						
UUU	15-12-73/5-1-74	THE TIME WARRIOR	4	Robert Holmes	Alan Bromly	Keith Cheetham
WWW	12-1-74/16-2-74	INVASION OF THE DINOSAURS	6	Malcolm Hulke	Paddy Russell	Richard Morris
SCRIPT EDITORS: Terrance Dicks & Robert Holmes						
XXX	23-2-74/16-3 74	DEATH TO THE DALEKS	4	Terry Nation	Michael Briant	Colin Green

COSTUME SUPERVISOR(S)	MAKE-UP SUPERVISOR(S)	INCIDENTAL MUSIC	VISUAL-EFFECTS DESIGNER(S)	PRODUCTION ASSISTANT	ASSISTANT FLOOR MANAGER	REGULAR CAST DATA
Sandra Reid & Dorothea Wallace	Gillian James	(Stock)	Michael John Harris & Peter Day	Snowy White	Catherine Sykes & Sue Willia	-
artin Baugh	Sylvia James	(None)	Ron Oates & Ulrich Grosser	Marjorie Yorke	Roselyn Parker	-
"	"	Dudley Simpson	Bernard Wilkie & & Ron Oates	Snowy White	Quentin Annis	-
"	"	(Stock)	(None)	Martin Lisemore	Edwina Verner	-
"	"	(Stock)	Ron Oates)	Gareth Gwenlan	Roselyn Parker	Lethbridge-Stewart enters
"	"	Dudley Simpson	Peter Day & Len Hutton	Michael Briant	Margot Hayhoe	Victoria leaves
"	"	Brian Hodgson (Radiophonic W S)	Bill King & 'Trading Post'	Ian Strachan	Marcia Wheeler	Zoe joins
artin Baugh	Sylvia James	(None)	Ron Oates	John Bruce	Barbara Stuart	-
artin Baugh & usan Wheal	"	(Stock)	Bill King & 'Trading Post'	John Lopes	Edwina Verner	-
Bobi Bartlett	"	Don Harper	Bill King & 'Trading Post'	Chris D'Oyly John	Sue Willis	First appearance of Benton
"	"	(None)	"	Edwina Verner	David Tilley	-
"	"	Dudley Simpson	"	Fiona Cumming	Trina Cornwell	-
icholas Bullen	"	"	John Wood	Snowy White	Liam Foster	-
"	"	"	Michael John Harris	Edwina Verner	Marion McDougall	Jamie and Zoe leave
hristine Rawlins	Cynthia Goodwin	Dudley Simpson	John Horton	(None appointed)	(None appointed)	Liz joins
"	Marion Richards & Tessa Wright	Carey Blyton	Jim Ward	Chris D'Oyly John	Sue Hedden	-
"	Marion Richards	Dudley Simpson	Peter Day	Nick John	Margot Hayhoe	-
"	"	(Stock)	Len Hutton	Chris D'Oyly John	Sue Hedden	Liz leaves
en Trew	Jan Harrison	Dudley Simpson	Michael John Harris	Nick John	Bruce Best	Enter the Master & Mike Yates. Jo joins
obi Bartlett	"	"	Jim Ward	John Griffiths	Sue Hedden	-
arabara Lane	Jan Harrison & Rhian Davies	"	John Horton	Marion McDougall	Roselyn Parker	-
ichael Burdle	"	"	Bernard Wilkie	Nick John	Graeme Harper	-
arbara Lane	Jan Harrison	"	Peter Day	Peter Grimwade	Sue Hedden	-
ary Husband	Heather Stewart	Dudley Simpson	Jim Ward	Norman Stewart	Sue Hedden	-
arbara Lane	Sylvia James	"	Ian Scoones	Chris D'Oyly John	Ros Anderson	-
aggie Fletcher	"	Malcolm Clarke	Peter Day	Colin Dudley	John Bradburn	-
ames Acheson	Joan Barrett	Dudley Simpson	John Horton	Fiona Cumming & Chris D'Oyly John	Sue Hedden	-
arbara Lane	"	"	Michael John Harris & Peter Pegrum	Marion McDougall	Rosemary Hester	-
ames Acheson	Ann Rayment	Dudley Simpson	Michael John Harris & Len Hutton	David Tilley	Trina Cornwall	-
"	Angela Seyfang	"	John Horton	Chris D'Oyly John	Karilyn Collier	-
arbara Kidd	Sandra Shepherd	"	Bernard Wilkie & Ian Scoones	Nick John	John Bradburn	-
azel Pethig	Jean McMillan	"	Cliff Culley	George Gallaccio	Graeme Harper, Sue Hedden, John Cook	-
arbara Kidd	Ann Rayment	"	C.Mapson/Richard Conway, Ron Oates	John Harris	Karilyn Collier	Jo leaves
ames Acheson	Sandra Exelby	Dudley Simpson	Jim Ward	Marcia Wheeler	Rosemary Webb	Sarah joins
arbara Kidd	Jean McMillan	"	Clifford Culley	George Gallaccio	John Wilcox	-
Rowland Warne	Magdalen Gaffney	Carey Blyton	Jim Ward	Chris D'Oyly John	Richard Leyland	

CODE	DATE OF TRANS	STORY TITLE	EPS	WRITER(S)	DIRECTOR(S)	DESIGNER(S)
SCRIPT EDITOR: Terrance Dicks						
YYY	23-3-74/27-4-74	THE MONSTER OF PELADON	6	Brian Hayles	Lennie Mayne	Gloria Clayton
ZZZ	4-5-74/8-6-74	PLANET OF THE SPIDERS	6	Robert Sloman	Barry Letts	Rochelle Selwyn
THE FOURTH DOCTOR PLAYED BY TOM BAKER						
SEASON TWELVE: 20 Episodes						
SCRIPT EDITOR: Robert Holmes						
4A	28-12-74/18-1-75	ROBOT	4	Terrance Dicks	Christopher Barry	Ian Rawnsley
PRODUCER: Philip Hinchcliffe						
4C	25-1-75/15-2-75	THE ARK IN SPACE	4	Robert Holmes	Rodney Bennett	Roger Murray-Leach
4B	22-2-75/1-3-75	THE SONTARAN EXPERIMENT	2	Bob Baker & Dave Martin	Rodney Bennett	Roger Murray-Leach
4E	8-3-75/12-4-75	GENESIS OF THE DALEKS	6	Terry Nation	David Maloney	David Spode
4D	19-4-75/10-5-75	REVENGE OF THE CYBERMEN	4	Gerry Davis	Michael Briant	Roger Murray-Leach
SEASON THIRTEEN: 26 Episodes						
4F	30-8-75/20-9-75	TERROR OF THE ZYGONS	4	Robert Banks Stewart	Douglas Camfield	Nigel Curzon
4H	27-9-75/18-10-75	PLANET OF EVIL	4	Louis Marks	David Maloney	Roger Murray-Leach
4G	25-10-75/15-11-75	PYRAMIDS OF MARS	4	Robert Holmes Lewis Greifer	Paddy Russell	Christine Ruscoe
4J	22-11-75/13-12-75	THE ANDROID INVASION	4	Terry Nation	Barry Letts	Philip Lindley
4K	3-1-76/24-1-76	THE BRAIN OF MORBIUS	4	Terrance Dicks	Christopher Barry	Barry Newbery
4L	31-1-76/6-3-76	THE SEEDS OF DOOM	6	Robert Banks Stewart	Douglas Camfield	Roger Murray-Leach Jeremy Bear
SEASON FOURTEEN: 26 Episodes						
4M	4-9-76/25-9-76	THE MASQUE OF MANDRAGORA	4	Louis Marks	Rodney Bennett	Barry Newbery
4N	2-10-76/23-10-76	THE HAND OF FEAR	4	Bob Baker & Dave Martin	Lennie Mayne	Christine Ruscoe
4P	30-10-76/20-11-76	THE DEADLY ASSASSIN	4	Robert Holmes	David Maloney	Roger Murray-Leach
4Q	1-1-77/22-1-77	THE FACE OF EVIL	4	Chris Boucher	Pennant Roberts	Austin Ruddy
4R	29-1-77/19-2-77	THE ROBOTS OF DEATH	4	Chris Boucher	Michael Briant	Kenneth Sharp
4S	26-2-77/2-4-77	THE TALONS OF WENG CHIANG	6	Robert Holmes	David Maloney	Roger Murray-Leach
SEASON FIFTEEN: 26 Episodes						
PRODUCER: Graham Williams						
4V	3-9-77/24-9-77	HORROR OF FANG ROCK	4	Terrance Dicks	Paddy Russell	Paul Allen
4T	1-10-77/22-10-77	THE INVISIBLE ENEMY	4	Bob Baker & Dave Martin	Derrick Goodwin	Barry Newbery
SCRIPT EDITORS: Robert Holmes & Anthony Read						
4X	29-10-77/19-11-77	IMAGE OF THE FENDAHL	4	Chris Boucher	George Spenton-Foster	Anna Ridley
SCRIPT EDITOR: Robert Holmes						
4W	26-11-77/17-12-77	THE SUNMAKERS	4	Robert Holmes	Pennant Roberts	Tony Snoaden
SCRIPT EDITOR: Anthony Read						
4Y	7-1-78/28-1-78	UNDERWORLD	4	Bob Baker & Dave Martin	Norman Stewart	Dick Coles
4Z	4-2-78/11-3-78	THE INVASION OF TIME	6	Graham Williams & Anthony Read	Gerald Blake	Barbara Gosnold
SEASON SIXTEEN: 26 Episodes (Key to Time season)						
5A	2-9-78/23-9-78	THE RIBOS OPERATION	4	Robert Holmes	George Spenton-Foster	Ken Ledsham
5B	30-9-78/21-10-78	THE PIRATE PLANET	4	Douglas Adams	Pennant Roberts	Jon Pusey
5C	28-10-78/18-11-78	THE STONES OF BLOOD	4	David Fisher	Darrol Blake	John Stout
5D	25-11-78/16-12-78	THE ANDROIDS OF TARA	4	David Fisher	Michael Hayes	Valerie Warrender
5E	23-12-78/13-1-79	THE POWER OF KROLL	4	Robert Holmes	Norman Stewart	Don Giles
5F	20-1-79/24-2-79	THE ARMAGEDDON FACTOR	6	Bob Baker & Dave Martin	Michael Hayes	Richard McManan-Smith
SEASON SEVENTEEN: 20 Episodes (Story 5M cancelled due to BBC strike)						
SCRIPT EDITOR: Douglas Adams						
5J	1-9-79/22-9-79	DESTINY OF THE DALEKS	4	Terry Nation	Ken Grieve	Ken Ledsham
5H	29-9-79/20-10-79	CITY OF DEATH	4	Graham Williams & Douglas Adams	Michael Hayes	Richard McManan-Smith
5G	27-10-79/17-11-79	THE CREATURE FROM THE PIT	4	David Fisher	Christopher Barry	Valerie Warrender
5K	24-11-79/15-12-79	NIGHTMARE OF EDEN	4	Bob Baker	Alan Bromly (Graham Williams)	Roger Cann
5L	22-12-79/12-1-80	THE HORNS OF NIMON	4	Anthony Read	Kenny McBain	Graeme Story

COSTUME SUPERVISOR(S)	MAKE-UP SUPERVISOR(S)	INCIDENTAL MUSIC	VISUAL-EFFECTS DESIGNERS(S)	PRODUCTION ASSISTANT	ASSISTANT FLOOR MANAGER	PRODUCTION UNIT MANAGER	REGULAR CAST DATA
Barbara Kidd	Elizabeth Mon	Dudley Simpson	Peter Day	Marcia Wheeler	Roselyn Parker	George Gallaccio	-
Rowland Warne	Deanne Turner	"	Bernard Wilkie	Marion McDougall	Graeme Harper	"	-
James Acheson	Judy Clay	Dudley Simpson	Clifford Culley	Peter Grimwade	David Tilley	George Gallaccio	Harry joins
Barbara Kidd	Sylvia James	"	John Friedlander/ Tony Oxley	Marion McDougall	Ryis Karel	"	-
"	"	"	"	"	"	"	-
"	"	"	Peter Day	Rosemary Crowson	Karilyn Collier	"	-
Prue Handley	Cecile Hay-Arthur	Carey Blyton	James Ward	John Bradburn	Ryis Karel	"	-
James Acheson	Sylvia James	Geoffrey Burgon	John Horton	Edwina Craze	Rosemary Webb	George Gallaccio	Harry leaves
Andrew Rose	Jenny Shiriore	Dudley Simpson	Dave Havard	Malachy Shaw Jones	Karilyn Collier	Janet Radenkovic	-
Barbara Kidd	Jean Steward	"	Ian Scoones	Peter Grimwade	Paul Braithwaite	Janet Radenkovic& George Gallaccio	-
Barbara Lane	Sylvia Thornton	"	Len Hutton	Marion McDougall	Felicity Trew	Janet Radenkovic	Last UNIT story
Rowland Warne	Jean McMillan	"	John Horton	Carol Wiseman	"	"	-
Barbara Lane	Ann Briggs	Geoffrey Burgon	Richard Conway	Graeme Harper	Sue Shearman	George Gallaccio	-
James Acheson	Jan Harrison	Dudley Simpson	Ian Scoones	Thea Murray	Linda Graeme	Chris D'Oyly John	-
Barbara Lane	Judy Neame	"	Colin Mapson	Marion McDougall	Terry Winders	"	Sarah leaves
Jim Acheson & Joan Ellacott	Jean Williams	"	Len Hutton & Peter Day	Nick John	Linda Graeme	"	-
John Bloomfield	Ann Ailes	"	Mat Irvine	Marion McDougall	"	"	Leela joins
Elizabeth Waller	Ann Briggs	"	Richard Conway	Peter Grimwade	David Tilley	"	-
John Bloomfield	Heather Stewart	"	Michael John Harris	Ros Anderson	Linda Graeme	"	-
Joyce Hawkins	Jackie Hodgson	Dudley Simpson	Peter Pegrum	Peter Grimwade	Bill Hartley	John Nathan-Turner	-
Raymond Hughes	Maureen Winslade	"	Ian Scoones & Tony Harding	Norman Stewart	Tony Garrick & Christabel Albery	"	K9 ≠ 1 joins
Amy Roberts	Pauline Cox	"	Colin Mapson	Price Saenger	Karilyn Collier	"	-
Christine Rawlins	Janis Gould	"	Peter Day & Peter Logan	Leon Arnold	Linda Graeme	"	-
Rupert Jarvis	Cecile Hay-Arthur	"	Richard Conway	Mike Cager	Gary Downie	"	-
Dee Kelly	Maureen Winslade	"	Richard Conway & Colin Mapson	Colin Dudley	Terry Winders & Romey Allison	"	K9 ≠ 1 and Leela leave
June Hudson	Christine Walmesley-Cotham	Dudley Simpson	Dave Havard	Jane Shirley	Richard Cox	John Nathan-Turner	K9 ≠ 2 and Romana ≠ 1 join
Rowland Warne	Janis Gould	"	Colin Mapson	Michael Owen-Morris		"	-
Rupert Jarvis	Ann Briggs	"	Mat Irvine	Carolyn Southwick	Carol Scott	"	-
Doreen James	Jill Hagger	"	Len Hutton	Terry Winders	Rosemary webb	"	-
Colin Lavers	Kezia Dewinne	"	Tony Harding	Kate Nemet	Chris Moss	"	-
Michael Burdle	Ann Briggs	"	J.Horton,Steve Lucas,J.Francis	Ann Aronsohn	Steve Goldie & R.Padvaiskas	"	-
June Hudson	Cecile Hay-Arthur	Dudley Simpson	Peter Logan	Henry Foster	David Tilley & Nicky Sturdy	John Nathan-Turner	Romana regenerates
Doreen James	Jean Steward	"	Ian Scoones	Rosemary Crowson	Carol Scott	"	-
June Hudson	Gillian Thomas	"	Mat Irvine	Romey Allison	David Tilley	"	-
Rupert Jarvis	Joan Stribling	"	Colin Mapson	Carolyn Southwick	Val McCrimmon	"	-
June Hudson	Christine Walmsley-Cotham	"	Peter Pegrum	Henry Foster	Rosemary Chapman	"	-

CODE	DATE OF TRANS	STORY TITLE	EPS	WRITER(S)	DIRECTOR(S)	DESIGNER(S)
5M	-	SHADA	6	Graham Williams & Douglas Adams	Pennant Roberts	Victor Meredith
SEASON EIGHTEEN: 28 Episodes						
EXECUTIVE PRODUCER: Barry Letts, PRODUCER: John Nathan-Turner, SCRIPT EDITOR: Christopher H. Bidmead						
5N	30- 8 -80/20- 9 -80	THE LEISURE HIVE	4	David Fisher	Lovett Bickford	Tom Yardley-Jones
5Q	27- 9 -80/18-10-80	MEGLOS	4	John Flanagan & Andrew McCulloch	Terence Dudley	Philip Lindley
5R	25-10-80/15-11-80	FULL CIRCLE	4	Andrew Smith	Peter Grimwade	Janet Budden
5P	22-11-80/13-12-80	STATE OF DECAY	4	Terrance Dicks	Peter Moffat	Christine Ruscoe
5S	3 - 1 -81/24- 1 -81	WARRIORS' GATE	4	Steve Gallagher	Paul Joyce (Graeme Harper)	Graeme Story
5T	31- 1 -81/21- 2 -81	THE KEEPER OF TRAKEN	4	Johnny Byrne	John Black	Tony Burrough
5V	28- 2 -81/21- 3 -81	LOGOPOLIS	4	Christopher H. Bidmead	Peter Grimwade	Malcolm Thornton
THE FIFTH DOCTOR PLAYED BY PETER DAVISON						
SEASON NINETEEN: 26 Episodes						
PRODUCER: John Nathan-Turner, SCRIPT EDITOR: Eric Saward						
5Z	4 - 1 -82/12- 1 -82	CASTROVALVA	4	Christopher H. Bidmead	Fiona Cumming	Janet Budden
SCRIPT EDITOR: Antony Root						
5W	18- 1 -82/26- 1 -82	FOUR TO DOOMSDAY	4	Terence Dudley	John Black	Tony Burrough
PRODUCER: John Nathan-Turner, SCRIPT EDITOR: Eric Saward						
5Y	1 - 2 -82/ 9 - 2 -82	KINDA	4	Christopher Bailey	Peter Grimwade	Malcolm Thornton
SCRIPT EDITOR: Antony Root						
5X	15- 2 -82/23- 2 -82	THE VISITATION	4	Eric Saward	Peter Moffat	Ken Starkey
SCRIPT EDITOR: Eric Saward						
6A	1 - 3 -82/ 2 - 3 -82	BLACK ORCHID	2	Terence Dudley	Ron Jones	Tony Burrough
SCRIPT EDITOR: Antony Root						
6B	8 - 3 -82/16- 3 -82	EARTHSHOCK	4	Eric Saward	Peter Grimwade	Bernard Lloyd-Jones
SCRIPT EDITOR: Eric Saward						
6C	23- 3 -82/31- 3 -82	TIME-FLIGHT	4	Peter Grimwade	Ron Jones	Richard McManan-Smith
SEASON TWENTY: 22 Episodes (Season curtailed due to BBC strike)						
6E	3 - 1 -83/12- 1 -83	ARC OF INFINITY	4	Johnny Byrne	Ron Jones	Marjorie Pratt
6D	18- 1 -83/26- 1 -83	SNAKEDANCE	4	Christopher Bailey	Fiona Cumming	Jan Spoczynski
6F	1 - 2 -83/ 9 - 2 -83	MAWDRYN UNDEAD	4	Peter Grimwade	Peter Moffat	Stephen Scott
6G	15- 2 -83/23- 2 -83	TERMINUS	4	Steve Gallagher	Mary Ridge	Dick Coles
6H	1 - 3 -83/ 9 - 3 -83	ENLIGHTENMENT	4	Barbara Clegg	Fiona Cumming	Colin Green
6J	15- 3 -83/16- 3 -83	THE KING'S DEMONS	2	Terence Dudley	Tony Virgo	Ken Ledsham
NINETY MINUTE TWENTIETH ANNIVERSARY SPECIAL						
6K	25-11-83	THE FIVE DOCTORS	1(4)	Terrance Dicks	Peter Moffat	Malcolm Thornton
SEASON TWENTY ONE: 26 Episodes						
6L	5 - 1 -84/13- 1 -84	WARRIORS OF THE DEEP	4	Johnny Byrne	Pennant Roberts	Tony Burrough
6M	19- 1 -84/20- 1 -84	THE AWAKENING	2	Eric Pringle	Michael Owen-Morris	Barry Newbery
6N	26- 1 -84/ 3 - 2 -84	FRONTIOS	4	Christopher H. Bidmead	Ron Jones	David Buckingham
6P	8 - 2 -84/15- 2 -84	RESURRECTION OF THE DALEKS	2(4)	Eric Saward	Matthew Robinson	John Anderson
6Q	23- 2 -84/ 2 - 3 -84	PLANET OF FIRE	4	Peter Grimwade	Fiona Cumming	Malcolm Thornton
6R	8 - 3 -84/16- 3 -84	THE CAVES OF ANDROZANI	4	Robert Holmes	Graeme Harper	John Hurst
THE SIXTH DOCTOR PLAYED BY COLIN BAKER						
6S	22- 3 -84/30- 3 -84	THE TWIN DILEMMA	4	Anthony Steven Eric Saward(4)	Peter Moffat	Valerie Warrender
SEASON TWENTY TWO: 13(26) Episodes						
6T	5 - 1 -85/12- 1 -85	ATTACK OF THE CYBERMEN	2(4)	Paula Moore (Eric Saward)	Matthew Robinson	Marjorie Pratt
6V	19- 1 -85/26- 1 -85	VENGEANCE ON VAROS	2(4)	Philip Martin	Ron Jones	Tony Snoaden
6X	2 - 2 -85/ 9 - 2 -85	MARK OF THE RANI	2(4)	Pip Baker & Jane Baker	Sarah Hellings	Paul Trerise
6W	16- 2 -85/ 2 - 3 -85	THE TWO DOCTORS	3(6)	Robert Holmes	Peter Moffat	Tony Burrough
6Y	9 - 3 -85/16- 3 -85	TIMELASH	2(4)	Glen McCoy	Pennant Roberts	
6Z	23- 3 -85/30- 3 -85	REVELATION OF THE DALEKS	2(4)	Eric Saward	Graeme Harper	Alan Spalding

COSTUME SUPERVISOR(S)	MAKE-UP SUPERVISOR(S)	INCIDENTAL MUSIC	VISUAL-EFFECTS DESIGNER(S)	PRODUCTION ASSISTANT	ASSISTANT FLOOR MANAGER	PRODUCTION UNIT MANAGER	REGULAR CAST DATA
Rupert Jarvis	Kim Burns	Dudley Simpson	Dave Havard	Ralph Witton	Val McCrimmon	John Nathan-Turner	-
June Hudson	Dorka Nieradzik	Peter Howell	Andrew Lazell	Romey Allison	Val McCrimmon	Angela Smith	-
"	Cecile Hay-Arthur	"	Steven Drewett	Marilyn Gold	Val McCrimmon & Alex Bridcut	"	-
Amy Roberts	Frances Needham	Paddy Kingsland	John Brace	Susan Box	Lynn Richards	"	Adric joins
"	Norma Hill	"	Tony Harding	Ros Wolfes	"	"	-
June Hudson	Pauline Cox	Peter Howell	Mat Irvine	Graeme Harper	Val McCrimmon	"	K9 ≠ 2 and Romana leave
Amy Roberts	Norma Hill	Roger Limb	Peter Logan	Alan Wareing	Lynn Richards	"	Nyssa joins
June Hudson	Dorka Nieradzik	Paddy Kingsland	John Horton	Margot Hayhoe	Val McCrimmon	"	Tegan joins
Odile Dicks-Mireaux	Marion Richards	Paddy Kingsland	Simon MacDonald	Margot Hayhoe	Renny Tasker	Angela Smith	-
Colin Lavers	Dorka Nieradzik	Roger Limb	Mickey Edwards	Henry Foster	Val McCrimmon	"	-
Barbara Kidd	Suzan Broad	Peter Howell	Peter Logan	Ann Faggetter	"	"	-
Odile Dicks-Mireaux	Carolyn Perry	Paddy Kingsland	Peter Wragg	Ros Parker	Alison Symington	"	-
Rosalind Ebbutt	Lisa Westcott	Roger Limb	Tony Auger	Jim Capper	Val McCrimmon	"	-
Dinah Collins	Joan Stribling	Malcolm Clarke	Steve Bowman	Geoffrey Manton	Nick Laughland	"	Adric dies
Amy Roberts	Dorka Nieradzik	Roger Limb	Peter Logan	Liz Mace	Lynn Richards	"	Tegan leaves
Dee Robson	Fran Needham	Roger Limb	Chris Lawson	Ralph Wilton	Lynn Richards	Angela Smith	Tegan rejoins
Ken Trew	Norma Hill	Peter Howell	Andy Lazell	Margot Hayhoe	Maggy Campbell	"	-
Amy Roberts	Sheelagh Wells	Paddy Kingsland	Stuart Brisdon	Ann Aronsohn	Ian Tootle	June Collins	Turlough joins
Dee Robson	Joan Stribling	Roger Limb	Peter Pegrum	Steve Goldie	Polly Davidson	"	Nyssa leaves
Dinah Collins	Carolyn Perry & Jean Steward	Malcolm Clarke	Mike Kelt	Jennie Osborne	Val McCrimmon	"	-
Colin Lavers	Elizabeth Rowell	Jonathan Gibbs & Peter Howell	Tony Harding	Jeremy Silberstone	Sue Hedden	"	Kamelion joins
Colin Lavers	Jill Hagger	Peter Howell	John Brace	Jeremy Silberstone	Pauline Seager	June Collins	-
Judy Pepperdine	Jennifer Hughes	Jonathan Gibbs	Mat Irvine	Mike Darbon	Adrian Hayward	"	-
Jackie Southern	Ann Ailes-Stevenson	Peter Howell	Tony Harding	Mike Hudson & Liz Trubridge	Marcus White	"	-
Anushia Nieradzik	Dawn Alcock	Paddy Kingsland	Dave Havard	Alex Gohar	Lynn Richards	"	-
Janet Tharby	Eileen Mair	Malcolm Clarke	Peter Wragg	Corrine Hollingsworth	Sally Ivers	"	Tegan leaves
John Peacock	Liz Rowell	Peter Howell	Peter Logan	Christine McMillan	Robert Evans	"	Turlough leaves, Kamelion 'dies', Peri joins
Andrew Rose	Jan Nethercot & Shirley Stallard	Roger Limb	Jim Francis	Susan Box	Sue Hedden	"	-
Pat Godfrey	Denise Baron	Malcolm Clarke	Stuart Brisdon	Michael Treen	Beth Millward	June Collins	-
Anushia Nieradzik	Linda McInnes	Malcolm Clarke	Chris Lawson	Andrew Buchanan	Pennie Bloomfield	June Collins & Sue Anstruther	-
Ann Hardinge	Cecile Hay-Arthur & Dorka Nieradzik	Jonathan Gibbs	Charles Jeanes	Margot Eavis	Sophie Neville	Sue Anstruther	-
Dinah Collins	Pauline Cox	Jonathan Gibbs	David Barton	Alex Gohar	Penny Williams	"	-
Jan Wright	Katherine Davies	Peter Howell	Steven Drewett	Gary Downie	Isla Rowe	"	-
Alan Hughes	Vanessa Poulter	Elizabeth Parker	Kevin Molloy	Jim Capper	Abigale Sharp	"	-
Pat Godfrey	Dorka Nieradzik	Roger Limb	John Brace	Michael Cameron	Jo O'Leary	Angela Smith	

YOUR 'AN UNEARTHLY REVELATION' GUIDE AND HOW TO USE IT

THIS SPECIAL COLOUR SOUVENIR PULL-OUT BOOKLET HAS BEEN SPECIALLY DESIGNED TO CONTAIN EVERY CONCEIVABLE PIECE OF INTEGRAL DATA ON DOCTOR WHO THE TELEVISION SERIES AND THE PEOPLE WHO MADE IT IN AN EASY TO FOLLOW INDEX SYSTEM. IN SHORT, IT IS THE MOST COMPREHENSIVE AND DETAILED SOURCE OF INDEXED DOCTOR WHO REFERENCE MATERIAL EVER PUBLISHED, CLEARLY AND CONCISELY LISTING THE MOST ESSENTIAL ASPECTS OF THE STORIES THAT MADE IT TO OUR SCREENS AND IN THE ORDER WHICH THEY APPEARED. (PLEASE NOTE; THIS GUIDE DOES NOT TAKE INTO ACCOUNT REPEATED TRANSMISSIONS, BUT IS CONCERNED SOLELY WITH ORIGINAL BROADCASTS). WE HOPE YOU WILL FIND IT AN INVALUABLE ADDITION TO YOUR COLLECTIONS AND THOUGH EVERY EFFORT HAS BEEN MADE TO CLARIFY ITS CONTENT, WE WELCOME ANY QUERIES YOU MAY HAVE.

AND THE GUIDE DOESN'T STOP AT SEASON TWENTY-TWO EITHER. WHEN ALL DETAILS FOR THE TWENTY-THIRD SEASON HAVE BEEN AMASSED , DWB WILL PUBLISH THEM IN THE SAME FORMAT IN A FUTURE ISSUE WHICH CAN SIMPLY BE CUT OUT AND GLUED INTO THE SPARE TWO PAGES PROVIDED AT THE BACK OF THE GUIDE (I.E; THOSE NOW OCCUPIED BY THESE PAGES). HOPEFULLY, FUTURE SEASONS WILL BE DOCUMENTED IN THE SAME FASHION KEEPING YOUR GUIDE CONTINUOUSLY UP-TO-DATE.

TO SEPARATE BOOKLET, OPEN MAGAZINE TO THE CENTRE, OPEN STAPLES AND DETACH RELEVANT PAGES, THEN PRESS DOWN STAPLES. THE MOST IDEAL WAY OF FASTENING BOOKLET IS TO OPEN IT AT THE CENTRE AND PLACE EVENLY ONTO CORK MATTING (OR PILES OF NEWSPAPER) WITH THE COLOUR COVER AND BACK ON TOP. THEN OPEN STAPLER AND PRESS INTO HOLES ALREADY FORMED. CAREFULLY EASE FASTENED BOOKLET FROM CORK (OR PAPER), TURN OVER AND PRESS STAPLES FIRMLY DOWN.

TO HELP YOU FULLY UNDERSTAND THE GUIDE, HERE FOLLOWS A GLOSSARY OF THE VARIOUS HEADINGS WHICH APPEAR LEFT TO RIGHT AT THE TOP OF THE PAGE:

CODES; These are used by the BBC for cataloguing each story when storing in the archives, and also a simple coding-system used by the production team to differentiate or refer to a particular story. Each story, in order of filming, is 'coded' with each progressive letter of the alphabet. Therefore, the first story (THE TRIBE OF GUM) was coded 'A', and the most recent (REVELATION OF THE DALEKS), '6Z'. Incidentally, the production team headed by producer Barry Letts saw the sense of abbreviating the coding-system to simply feature a number, indicating how many cycles of the alphabet had been used, followed of course by the appropriate letter. Therefore, ROBOT is coded story '4A', rather than story 'AAAA'. The fact that REVELATION OF THE DALEKS saw the completion of the 6th cycle of the alphabet doesn't mean there have been 156 (6 x 26) stories, as certain letters of the alphabet (i.e. ; I, O, U and V) aren't always used, depending on which production teams felt various combinations of these letters could be mistaken for others or numbers . The only exceptions have been stories coded 'U', 'V', 'OO', 'UU', 'VV', 'OOO', 'UUU', '4V', '5V' and '6V'. Also, the fact that MISSION TO THE UNKNOWN was intended as a one-off prelude to the forthcoming epic THE DALEKS' MASTERPLAN, is given credence by its, to date, unique coding (T/A).

The codes are also significant in that they indicate stories filmed in order, and not in order of transmission. The first season to transmit stories not in the order they were consecutively filmed was Season 9, wherein story 'LLL' (THE SEA DEVILS) was filmed before 'MMM' (THE CURSE OF PELADON), although it went out as the successive story. Of course, with an average of 40 or so episodes a season in the sixties, and with each episode recorded literally days before transmission, this method of filming would have been unthinkable in the Hartnell / Troughton eras . Indeed, it was because Barry Letts pushed for thinner seasons that luxuries like out-of-order filming could be utilized. The luxury of this lies in the flexibility of filming: for example , sets for a particular story may not be quite ready so the option is there, crew permitting, to hop onto the next story and come back later. More recently, this afforded Peter Davison the oppurtunity of filming three whole stories, before recording his actual debut in CASTROVALVA, thereby starting his tenure with the correct 'feel' of his role.

Perhaps less notably, such is the structure of the coding that they fall, in a few cases, into collective cliques of their own: Can it be mere coincidence that the black and white stories run up to 'ZZ', followed by the 'AAA' to 'ZZZ' of Pertwee stories , then right up to date with REVELATION OF THE DALEKS , curiously coded '6Z' !?!

DATES OF TRANS'; For eighteen years, DOCTOR WHO was always regarded traditionally as a Saturday early evening show, lasting 25 minutes long. Up to LOGOPOLIS part four, every episode of DOCTOR WHO had been broadcast in this format without exception. Since then, of course, the show has meandered through every day of the week , ended back up on Saturdays but with 45 minute instalments, until Season 23 finally sees it back as it should have been all along (what a waste of time !). The most notable dates then, as far as the first eighteen years are concerned, are November 23rd 1963, which heralded AN UNEARTHLY CHILD and a subsequent rescreening the following week. Although it is sometimes said it was repeated due to popular demand, it was actually Verity Lambert's dissatisfaction with the advertising of episode one of THE TRIBE OF GUM, overshadowed as it was with the news of Kennedy's assassination (resulting in it going out at 5 15 p.m., ten minutes later than sceduled) which swayed the BBC to repeat it at 4 50 p.m. the following Saturday, shortly before the transmission of episode two. And perhaps, the other most notable date for the transmission of a DOCTOR WHO episode was for part seven of THE DALEKS' MASTERPLAN, the only episode thus far to receive the accolade of a Christmas Day screening. As such a special seasonal 'Ketstone Kops'-style episode was recorded , breaking away from the main context of the story, with an unrehearsed final shot of William Hartnell turning towards the camera and wishing the viewers a merry Christmas. This episode doesn't exist in the archives, and perhaps it's just as well...

From 1982 to 1984 (the entire duration of Peter Davison as the Doctor and Colin Baker's debut story), the episodes were transmitted twice weekly, and on consecutive days. So whereas a typical four part story, up to Season 18, would have lasted 22 days (from the transmission of part one to part four), a four part story from Seasons 19-21 lasted just 9 days, the only exceptions being ARC OF INFINITY (10 days) and RESURRECTION OF THE DALEKS (8 days) , the latter of which was to provide a template for Season 22 , being the first ever story to go out in double-length format in order to make way for uninterrupted coverage of the Winter Olympics. However, Season 22 was made to fit this format with unobvious cliffhangers midway through each episode.

STORY TITLE; The inscription by which a set of episodes is known. They are the viewer's 'code', chosen carefully to hook the potential viewer. In most cases the author submits his/her own title, which is usually retained or sometimes altered under the jurisdiction of the production team, notably the producer and script editor. Titles come in all shapes and sizes , from the banal THE CHASE, THE SMUGGLERS, THE HIGHLANDERS , THE INVASION, INVASION OF THE DINOSAURS, PLANET OF THE SPIDERS, ROBOT, REVENGE OF THE CYBERMEN, HAND OF FEAR, DEADLY ASSASSIN (how can an assassin be otherwise ?), FACE OF EVIL, ROBOTS OF DEATH, MEGLOS, FOUR TO DOOMSDAY, RESURRECTION OF THE DALEKS , THE TWIN DILEMMA, ATTACK OF THE CYBERMEN, THE TWO DOCTORS AND REVELATION OF THE DALEKS, to the rather more appealing THE TENTH PLANET, THE TOMB OF THE CYBERMEN, FURY FROM THE DEEP, INFERNO, CARNIVAL OF MONSTERS, GENESIS OF THE DALEKS, PYRAMIDS OF MARS, MASQUE OF MANDRAGORA, THE TALONS OF WENG CHIANG, THE HORROR OF FANG ROCK , IMAGE OF THE FENDAHL, THE STONES OF BLOOD, THE NIGHTMARE OF EDEN, THE LEISURE HIVE, WARRIORS' GATE, THE AWAKENING and VENGEANCE ON VAROS.

Every story up to THE GUNFIGHTERS in 1966 had separate titles for each individual episode, though the titles stated in the Guide are those recognised by the BBC as the official 'umbrella' titles. Such familiar titles as AN UNEARTHLY CHILD, THE DEAD PLANET, EDGE OF DESTRUCTION, WORLD'S END, THE EXECUTIONERS, THE CELESTIAL TOYROOM, and the zany A HOLIDAY FOR THE DOCTOR, are really the titles given to part one of the stories coded A, B, C, K, R, Y and Z (the last story to feature individual episode titles and therefore another example of codes marking the end of a precedent) respectively. The only stories to retain their episode one titles are PLANET OF GIANTS, THE WEB PLANET, THE SPACE MUSEUM, and not to mention the obvious MISSION TO THE UNKNOWN, which is a one-parter anyway !

EPS; Part of the DOCTOR WHO magic of the '60s was not knowing how many episodes the next story would comprise. It was because of Barry Letts' determination of pushing the show into the '60s, and thus lavishing advanced filming techniques onto the previously flexible DOCTOR WHO format, that specified that the show had to be filmed in blocks of two, therefore phasing out odd number of episode stories, although ironically his debut season saw a proliferation of 7-parters, with the following season's THE DAEMONS (5 episodes) being the last odd-numbered episode story to date. Subsequent producers started developing a fascination for the 4-parter, claiming it was the perfect length to tell a story, and with a 26-episode format Hinchcliffe and Williams adopted a sterile format for Seasons 13 through to 17, each comprising of 6 stories divided into the following segments: 4-4-4-4-4-6 , and even worse, in that same order ! However, it was with the advent of John Nathan-Turner that the four-parter came into its own, though ironically it was his stories more that any other era that either cried out for an extra episode, or could equally have done with one less. This posed an interesting theory: if stories had to be filmed in blocks of two, why not film four episodes of one story and two of another, then film back-to-back a further episode from each story, thus producing a 3-part and a 5-part story. Imagine having suffered one episode less of FOUR TO DOOMSDAY, TIME-FLIGHT, TERMINUS and WARRIORS OF THE DEEP , with a better story resulting in a tightened pace, or on the other hand stories like THE KING'S DEMONS, THE AWAKENING and RESURRECTION benefiting from extra air-time. The mind boggles...

It is interesting to note that there have been stories made up of 1-12 episodes, bar a 9-part story. Technically, THE DALEKS' MASTERPLAN is a 12-parter, but some consider it best-remembered as an 11-parter !

WRITERS; Without them we would have improvisation. Some would say "Does that mean Season 22 was improvised ?" Good writers are hard to find, and one of the biggest tragedies of the JN-T era is that he disposed of most of the writers who knew the series best and brought in, in some cases, amateurs . But it is something of a relief that Robert Holmes was brought back into the fold when he did, with his initial offering providing at least some indication that DOCTOR WHO is still capable of providing classic television. His return to the programme also makes him the series' most durable author, spanning seventeen years on the series, beating Terry Nation's impressive contribution between December '63 to September '79. Robert Holmes' THE TWO DOCTORS also marks him as the series' most prolific writer, with no less than 66 episodes under his belt, compared to Nation's 62 (twelve of those co-written with Dennis Spooner). To date, the series' least prolific and least durable writer is Eric Pringle, author of the recent THE AWAKENING, the two-parter from Season 21.

Over the years, various stories have gone out under pseudonyms (names created to disguise the true author(s)). This may be bacause the writer is unhappy with his script or the way it has been edited by the script editor, a joint name created by two writers or to disguise the fact that the story was hurriedly written by the production team in place of a last-minute rejected script. The psuedonyms that have been used in DOCTOR WHO over the years are Norman Ashby (TT), Guy Leopold (JJJ), Stephen Harris (4G), Robin Bland (4K) and David Agnew (4Z and 5H).

Our index lists the original authors, and where a script was written jointly by two authors this is signified by '&'.

Incidentally, the omission of Lesley Scott's name as joint writer of THE ARK (1966) is deliberate. She had nothing at all to do in the writing of the script, this being done by her fiance at the time, Paul Erikson.

DIRECTORS; It is the Director who is responsible for what we see on the television. He is the eye of the camera, but the job involves a lot more than directing the camera at whoever happens to be speaking. The director has at his/her disposal all the techniques of television-making available, within the budget, to translate a script to the screen, and very experienced directors will stamp a production with their own, easily recognised (if you are used to their work) style, or 'feel'. Such directors were common-place in DOCTOR WHO up to a few years ago, with the only recently used director of distinction being Graeme Harper.

Two directors in DOCTOR WHO subsequently moved on to other major jobs within the series. Barry Letts became producer for five years in 1970, having previously directed ENEMY OF THE WORLD, with an agreement being made that he would still occasionally be allowed to direct the odd story (DDD(3-7), EEE, PPP and ZZZ) and he even returned years later as the series' first ever executive producer (Season 18). And because of a rumoured 'rift' with the producer, Peter Grimwade (another director of distinction) moved on to writing scripts (6C, 6F and 6Q), though arguably directing was his forte. (Many directors have climbed up from lower ranks such as A.F.M., as described in later sections).

Directors credited in brackets contributed small amounts to the stories in question. For example, the Tardis scenes in part one of PLANET OF THE DALEKS were filmed by FRONTIER IN SPACE director Paul Bernard on the set of the latter story.

To date, the most prolific director is the late Douglas Camfield (47 episodes), closely followed by David Maloney (45) and Chris Barry (43). The most durable, however, is Chris Barry, spanning sixteen years between 1963 (THE DALEKS) and 1979 (THE CREATURE FROM THE PIT), followed by Douglas Camfield (1964-'76) and Paddy Russell (1966-'77).

DESIGNERS; Renowned designer, Barry Newbery, has been called upon to direct everything from a prehistoric earth set for the very first story through to an eerie church crypt for Peter Davison's recent THE AWAKENING. It is part of the designer's job to convince you that what might seem like the inside of a huge space-freighter, with its labyrinth of corridors, is really nothing more than a cutaway corner of a BBC studio. His requirements, often initially sketched in rough on a piece of paper, end up swallowing a vast bulk of the budget, as the finalised plans call for no expense spared to recreate its authentic set(s). Without question, Barry Newbery's contribution to the show over the years is the most durable, his credits being: THE TRIBE OF GUM (2-4), MARCO POLO, THE AZTECS, THE CRUSADE, THE TIME MEDDLER, THE DALEKS' MASTERPLAN (3,4,8,9,10,12), THE ARK, THE GUNFIGHTERS, THE DOMINATORS, DOCTOR WHO AND THE SILURIANS, THE BRAIN OF MORBIUS, THE MASQUE OF MANDRAGORA, THE INVISIBLE ENEMY and THE AWAKENING. His vast contribution during the Hartnell era also helps make him the show's most prolific designer, with 62 episodes under his belt. His recent retirement will be a great loss to the programme.

Two other designers of distinction in DOCTOR WHO were Raymond Cusick and Roger Murray-Leach, prolific in the Hartnell and Hinchcliffe eras respectively.

As well as designing sets, it sometimes falls on the designer to create the image of a monster inherent in a script. This would then be constructed in-house at the BBC or by outside companies. Such an outside company was 'Shawcraft', who created all the monsters for the series up to THE MACRA TERROR, round about the time the designer's burden of creating the models and visual-effects was eased and taken over by the BBC's own visual-effects department. This was the only time in the BBC's history that it fell on the designer to both design sets and visual-effects.

COSTUME / MAKE-UP SUPERVISORS; As their titles imply, they are responsible for how the actors look on screen. They can go to town on a script set in an alien environement and very often it is down to the costume designer to create the monster costumes as well as the actors 'uniforms', but with a historical setting strictest attention is paid to detail with even the most minute of touches added for authenticity. In

series, lasting sometimes entire seasons at a time.

INCIDENTAL MUSIC; This is the least essential credit, but it is now unthinkable to make a story without it. Some of the music created for the series have been, quite simply, brilliant scores; DALEKS' MASTERPLAN, THE MIND OF EVIL, THE PYRAMIDS OF MARS, THE CITY OF DEATH, ENLIGHTENMENT, THE CAVES OF ANDROZANI and THE TWO DOCTORS to name but a few. By far, the most prolific contributor of any kind to DOCTOR WHO is Dudley Simpson whose credits are simply too great to list. Spanning fifteen years, between PLANET OF GIANTS and THE HORNS OF NIMON, he has ammased no less than 64 scores for the series—over 300 episodes worth! His most prolific burst occured between Seasons 14-17 for which he composed the scores for every story, although he was dropped with the advent of John Nathan-Turner in favour of the in-house composers at the BBC's Radiophonic Workshop.

As well as adding glamour to a production, in DOCTOR WHO it is most notably used for creating the 'mood' for a setting and tension in rather more dramatic situations. Very often in the early days scores would be borrowed from stock—i.e: previously recorded for other programmes—and for THE WEB OF FEAR the music of the classical composer, Bela Bartok, was utilized and to stunning effect. Very seldomly, during Troughton's era, sound - effects took the place of incidental music.

VISUAL-EFFECTS DESIGNERS; They devise the elaborate effects and model-shots with the aim of convincing you that what you are seeing is real—though not always succeeding as the latest reconstructed washing-up carton wobbles across the screen!

PRODUCTION ASSISTANT; Now known as 'Production Manager', they are the director's righthand man (or woman) advising him if he oversteps his budget, devising the film schedule and ensuring he sticks to it, seeking out locations for filming... all the jobs a director would do if he had the time! In the studio they double as floor managers.

Many Production Assistants have gone on to become directors themselves, the most famous being Douglas Camfield who was floor assistant on the very first story. Interestingly enough, Norman Stewart was regularly a Production Assistant on DOCTOR WHO from THE DALEKS through to THE INVISIBLE ENEMY, shortly before landing his first director's job for UNDERWORLD.

ASSISTANT FLOOR MANAGER; One step down from Production Assistant, an 'A.F.M.' has to make sure everything is set for a particular scene—i.e: that all the actors are assembled, all the props are in the right place, etc. Some 'A.F.M.s' have also climbed the ranks up to production assistant to director, though this is significantly more difficult. It is very unusual for someone to remain in such a post over a great length of time, but nonetheless Val McCrimmon has 'A.F.M.ed' various stories between 1964-'83—from THE SENSORITES to ENLIGHTENMENT.

PRODUCTION UNIT MANAGER; Now referred to as 'Production Associate', this post was created in the mid-'70s (circa THE MONSTER OF PELADON) to balance the programme's budget over a series, and making sure it hasn't overspent at the end of it. After three years faithful service, John Nathan-Turner was promoted from this post to producer of DOCTOR WHO.

GUIDE TO PHOTOGRAPHS OVERLEAF

THE PHOTOS OVERLEAF ARE CHOSEN FROM STORIES WHICH MARKED, OR AT LEAST IN THE CASE OF THE FIRST ONE ALMOST MARKED, THE END OF A TRADITION. THE FIRST, FROM THE SEASON SEVEN FINALE 'INFERNO', ALMOST MARKED THE VERY END OF THE SERIES FOR GOOD. TO SEE IF DOCTOR WHO WOULD PROVE A SUCCESS IN COLOUR, ONE MORE SEASON WAS COMMISSIONED AND DOUGLAS CAMFIELD WAS INITIALLY BRIEFED TO WIND UP THE SERIES WITH 'INFERNO' IF THE COLOUR EPISODES DIDN'T WORK, WHICH EXPLAINS THE DOOM-LADEN ATMOSPHERE OF THE PLOT. IT WASN'T TILL AROUND THE TIME DOUGLAS CAMFIELD FELL ILL ON PRODUCTION OF THE STORY (DURING EPISODE TWO) THAT THE SHOW'S FUTURE WAS CONFIRMED AS SECURE. THE STILL FEATURES THE DOCTOR, BENTON AND THE BRIGADE-LEADER ON THE 'PARALLEL' WORLD.

THE SECOND STILL DEPICTS THE TARDIS IN 'ITS' CLOISTER ROOM, FROM THE CLOSING STORY OF SEASON EIGHTEEN 'LOGOPOLIS'. THIS WAS THE LAST STORY TO GO OUT IN THE TRADITIONAL SATURDAY AFTERNOON TIME-SLOT AS TWENTY-FIVE MINUTE EPISODES. IRONICALLY, THE CLOISTER BELL COULD ALMOST HAVE BEEN SIGNALLING DOCTOR WHO'S OWN DEATH-KNELL, AS THE TRANSFER TO WEEKDAY SCREENINGS AND THEN TO A FORTY-FIVE MINUTE FORMAT BACK ON SATURDAYS, COMBINED WITH A GENERAL DECLINE IN THE STANDARD OF THE STORIES, PROMPTED THE BBC TO LOOK INTO THE SHOW'S AILING FIGURES AND DETERMINING THAT EVEN A TIME-LORD NEEDS AN EIGHTEEN MONTH REST AFTER TWENTY-TWO YEARS CONTINUED SERVICE...

ACKNOWLEDGEMENTS

DWB WISHES TO THANK THE FOLLOWING WHOSE HELP WAS INVALUABLE IN THE PREPARATION OF THIS BOOKLET; THE BBC SCRIPT UNIT IN ACTON, DAVID HOWE OF THE DWAS REFERENCE DEPARTMENT, DOUGLAS CAMFIELD'S WIFE SHEILA DUNN FOR PERMISSION TO USE THE 'INFERNO' PICTURE TAKEN BY CAMFIELD ON THE SET OF THE STORY, AND JEREMY BENTHAM WHO TOOK THE TIME TO ENSURE THE GUIDE IS AS PRECISE AND ACCURATE AS POSSIBLE ('AN UNEARTHLY...REVELATION' IS COPYRIGHT OF DWB AND WAS PUBLISHED IN ISSUE TWENTY-NINE/THIRTY AS A PULL-OUT BOOKLET AND MAY

U.N.I.T.

WHAT JN~T SAID AT MANCHESTER

A COMPLETE TRANSCRIPTION OF THE PANEL AT THE 'GENESIS' CONVENTION ON NOVEMBER SIXTEENTH, REPRODUCED WITH KIND PERMISSION OF JOHN NATHAN-TURNER, AND WITH QUESTIONS BY ANDREW EVANS . . .

SIX YEARS YOU'VE BEEN WORKING ON THE PROGRAMME NOW, AND IN THOSE SIX YEARS YOU'VE PRODUCED THREE DIFFERENT DOCTORS. WHAT'S IT BEEN LIKE WORKING WITH EACH OF THEM ?
Different ! Well, I've been fortunate enough, over the last six years, to work with all of them except the late Bill Hartnell . They are all exceedingly different. In a way, that's perhaps the strength of the role and the strength of the actors who played it. They are all extremely different characters and I think to compare them would be a bit foolish.

SOME OF YOUR EXPERIENCES WITH THE DOCTORS YOU'VE SUMMED UP IN YOUR RECENT BOOK 'THE TARDIS INSIDE OUT'. CAN YOU TELL US A BIT ABOUT HOW THAT CAME ABOUT ?
W.H.Allen had been asking me for many years to write a book.They even suggested, very foolishly, that I might be able to write a novel, which I wasn't at all confident, and indeed am still not confident that I could do it. A lady who used to work at W.H.Allen called Brenda Gardner started a new publishing house called Picadilly Press and she came along to the office with the idea of a kind of reminiscences book dealing with the six actors. As I say, in a way it was a sort of cheat because I never met Bill Hartnell, but that's how it came about.

AND YOU'RE ALREADY PLANNING A SEQUEL TO THAT BOOK...
Yes, the sequel's going to be slightly different. It's not going to be called 'The Tardis Outside In', as I originally suggested . I think it's felt that something that has such a very similar title people assume that it's the same book and therefore won't want to buy it. So it's going to be called 'DOCTOR WHO — The Companions'. I'm writing that at the moment and it's due out in May.

THE INTERVIEW WAS THEN INTERRUPTED FOR A RECORDED VIDEO MESSAGE BY COLIN BAKER, APOLOGISING FOR HIS ABSENCE AT THE EVENT . . . JOHN THEN PROCEEDED TO EXPLAIN THE SHOW'S INVOLVEMENT IN THIS YEAR'S 'CHILDREN IN NEED' APPEAL . . .

PERHAPS YOU CAN TELL US WHAT OTHER PROJECTS YOU'VE BEEN INVOLVED IN SINCE THE PROGRAMME WENT OFF THE AIR ?
The kind of machinery of DOCTOR WHO doesn't stop because we're not making programmes, so that the involvement with BBC Enterprises on merchandise and so on has continued, and in fact it's only really been the last six or seven weeks that the office has really calmed down. We all took fairly substantial holidays in the summer but it's only really been the last six or seven weeks where it's really got quiet. And obviously we've been preparing, in our many and various ways, for next season.

TELL US WHAT YOUR INITIAL REACTIONS WERE WHEN YOU FIRST HEARD ABOUT THE SUSPENSION ?
It's a horrid thing to happen, I mean, to be told that the season that you've prepared is kind of pulled from underneath your feet. I think my feeling was that of the rest of my team and all the actors concerned, and the directors indeed that had been engaged. It's all very well to earn the money at the end of the week, but it's much, much more preferable to actually 'earn' it, so I think we all felt fairly devastated.

WHAT AFFECT, IF ANY, DO YOU THINK IT'S GOING TO HAVE ON THE NEXT SEASON—WHAT CHANGES DO YOU THINK YOU'LL BE MAKING TO YOUR ORIGINAL PLANS FOR THE NEXT SEASON OF DOCTOR WHO ?
It's very difficult to give you an answer on that because we have commissioned a mass of stories. We have on the shelf the whole of the season that didn't happen. The overall shape of next season is still very much up in the air. There will be an official announcement within the next fortnight as to the shape of next season. That information we haven't had for very long, and so really it's a case of waiting for the new scripts to come in, to ensure that they're better than the stuff we had on the shelf, and re-examining those ones that we haven't read for seven months.

HOW ADVANCED ARE YOU ALREADY IN THE PLANS FOR NEXT SEASON——HAVE YOU ACTUALLY DECIDED WHICH SCRIPTS YOU ARE GOING TO USE ?
No, as Colin says (he slightly jumped the gun mentioning Sil), we have two scripts that involve Sil and I'm determined that we'll use one of them, but which one of those two I do not know.

WHEN DO YOU GO INTO PRODUCTION FOR NEXT SEASON ?
The end of March is the first filming.

DO YOU KNOW HOW MANY EPISODES THERE WILL BE IN THE FORTHCOMING SEASON ?
I do now know, yes.

ARE YOU IN A POSITION TO TELL US ?
I'm not, but there will be an official announcement within the next fortnight. It's an even number !

HOW DO YOU REACT TO CRITICISM FROM FANS THAT IS LEVELLED AGAINST YOU ?
I think everyone's entitled to their own personal opinions and I think one attempts to view the criticism

you. But no, I feel one has to not take the criticism too personally or too seriously, and plough on, doing the job that one does, and doing it to the best of one's ability. That's not to say that people are not entitled to their opinion.

HOW DID LAST SEASON COMPARE TO YOU WITH PREVIOUS SEASONS YOU'VE BEEN INVOLVED WITH ?
Well, I really wish we'd been allowed to do one more season at 45 minute duration. I felt that, considering this massive change , this massive jolt that we were given to change the structure, I felt that considering we were setting up that season as usual, while we were making the one before, and with all due respect to Eric who did a marvellous job in that restructuring, I felt that we got it reasonably right. It would just have been nice to do one more season in that format to capitalize on what we learnt . It is a major move to change something that has a 25 minute structure into 45, and I felt, personally, fairly pleased with the way it worked out.

WAS THAT ONE OF THE REASONS YOU HAVE HAD TO RETHINK QUITE CONSIDERABLY YOUR IDEAS FOR THE NEXT SEASON, WHICH IS NOW BACK TO THE 25-MINUTE FORMAT
Yes, yes.

DURING YOUR ERA ON THE PROGRAMME THERE HAVE BEEN A LOT OF STORIES THAT HAVE BEEN VERY EXPERIMENTAL, EXPLORING NEW AREAS THAT THE SHOW HASN'T COVERED BEFORE LIKE 'WARRIORS'GATE' AND 'KINDA'. ON THE OTHER HAND, THERE HAVE BEEN A LOT OF STORIES THAT HAVE FEATRED OLD ENEMIES FROM THE PAST. DO YOU THINK THE PROGRAMME HAS BEEN DRAWING TOO HEAVILY FROM ITS PAST ?
No, I don't think it's been drawing too heavily. I think the mix has been about right. Something that has a 22 year history should not dismiss its heritage. At the same time it shouldn't pander to it. I don't think we've overdone it—there are facts and figures that one can produce to relate the popularity of the Daleks and Cybermen above all other old enemies, and it would be totally foolhardy to dismiss them. On the whole that's the majority of our returning villains.

WHAT DO YOU SAY TO THE SUGGESTION THAT THE PROGRAMME HAS BECOME TOO 'COMPLACENT' ?
He listens to the Jimmy Young show ! Actually, you are being terribly polite—what was said was the production team's become complacent, not the show. I defend that. I don't think I've become complacent at all and I don't think any of my team have become complacent.

CAN YOU TELL US IF THERE HAVE BEEN ANY EPISODES WHICH YOU EXPECT TO BE RETURNED TO THE ARCHIVES ?
No. The sad story about the archives is that last year we had a wonderful year when 12 episodes, I think it was, over the year were returned, and to date (1985) not one. There are a few leads that are being pursued, but to date nothing.

IT'S A LONG TIME TILL NEXT SEASON. ARE THERE ANY PLANS TO REPEAT ANY DOCTOR WHO STORIES ?
I have suggested a package of repeats. Whether that's accepted or not, or we do something different, I don't know obviously, but with this year being the first one for 14 years with no repeats, I think if I were Michael Grade I think I would put the repeats out to run up to the new season, rather than to put them out during 1985. I think it does make more sense to put them out next year .

COULD YOU SEE A CO-PRODUCTION DEAL, SIMILAR TO THE AUSTRALIAN BACKING OF 'THE TRIPODS', WORKING FOR DOCTOR WHO IN THE FUTURE?
Yes. The problem with Australian co-production is that they came into Tripods because it was a new project. It's very difficult to get co-production finance on something that's been running such a long time. They buy it anyway. The BBC, with its hand on its heart can't say "The only way we can make DOCTOR WHO is if we get your money". It's simply not true, but they can say that about a new project.

However, we are toying, and I do mean toying, with a possible co-production with America.

HAVE YOU ANY IDEA WHEN THAT MIGHT EVOLVE ?
It certainly wouldn't be for next season. I think if it happens it will be the season after.

CAN YOU SEE THE POSSIBILITY OF ANOTHER SPECIAL, PERHAPS FOR THE 25TH ANNIVERSARY ?
Yes, I feel sure that 25 years must be marked in some way. I only hope that Tom Baker has changed his mind about getting involved with the show. Perhaps THE FIVE DOCTORS was a little soon after he'd left. I'm just hoping, come 1988, he will feel it's so far in his past that he can come and take part.

WOULD YOU STILL LIKE TO BE WORKING ON THE PROGRAMME THEN ?
Oh no, no...

DO YOU KNOW WHETHER THE NEXT SEASON WILL BE THE LAST SEASON OF DOCTOR WHO ?
The show comes up for annual consideration and obviously I can't say at this moment in time that there will definitely be a season after next, but what I can say catagorically is there are no plans

AT THIS STAGE MEMBERS OF THE AUDIENCE WERE INVITED TO PUT THEIR QUESTIONS TO JOHN NATHAN-TURNER . . .

IS IT TRUE THAT NEXT SEASON IS COLIN BAKER'S LAST ?
No. He's determined to play the Doctor for seven years and one month !

WOULD YOU LIKE TO COMMENT ON THE 'RUMOUR' THAT NEXT SEASON IS TO CONSIST OF JUST 14 EPISODES ?
No, I wouldn't. As I said, the official announcement will be made within the next fortnight through the press.

IS IT TRUE THAT ROBERT HOLMES WILL BE TAKING ON A LOT OF WRITING NEXT SEASON AND THAT IT WILL GO UNDER AN UMBRELLA THEME ?
An umbrella theme is something we are thinking about very very seriously and we hope there will be some Robert Holmes scripts .

WHAT WOULD YOU SAY TO BE YOUR WORST MISTAKE ?
The Myrka !

A COUPLE OF YEARS AGO YOU SAID 'MEGLOS'.
I think the Myrka was worse than MEGLOS !

WHAT WOULD YOU SAY IS THE VERY BEST THING YOU HAVE PUT INTO THE SHOW ?
I don't think that's up to me to say. I think that's for you to chat amongst yourselves about. The thing that's given me the most pleasure, which isn't really answering your question, is to do THE FIVE DOCTORS and to draw that group of people together...

IS THERE ANY POINT IN SUBMITTING UNSOLICITED MATERIAL AT THE MOMENT (PAUL CORNELL) ?
No, not at all. As I said earlier, we've got more than enough to choose from now, some 38 scripts.

WHY IS IT ALWAYS THE AUSTRALIANS WHO SEEM TO RECOVER THE MISSING EPISODES ?
Well, they found about 8 of those that were found last year. When I was over there in April of last year, I did go to A.B.C. and I asked them to go through their archive files, and the lady who'd taken it over said that they had been through them and that there was no way that there were any missing episodes. When I got back to England I wrote to her again and asked if she could double-check once she'd settled down, and they turned up eight episodes.

They have come from other sources. You see, tapes and film, quite often, can be put back into the wrong container, just as you can put the wrong video into the wrong box at home, and that's basically how A.B.C. found them.

WHY DO THE BBC NEVER SHOW ANY OF THE RECOVERED EPISODES ?
The actors' union only allows each channel to show 52 programmes that are older than 2 years a year, and with the advent of the BBC's daytime television next year Bill Cotton, our managing director, is approaching the unions to ask if we can come to some different arrangement. Now, if you're the controller of a channel and you have only 52 old programmes, you are going to go for your Fawlty Towers and your Some Mothers Do Av'em, who definitely get you massive audiences. I hope that with the advent of daytime TV there will be a bit more flexibility.

WHAT TIME WOULD YOU PERSONALLY LIKE TO SEE THE NEXT SEASON GO OUT AT ?
6 15 p.m..

IF YOU WENT INTO CO-PRODUCTION WITH AMERICA, WOULD THE BBC RETAIN COMPLETE ARTISTIC CONTROL OR WOULD WE END UP WITH BOBBY EWING AS THE DOCTOR ?
What a wonderful thought, with Sue Ellen as the companion ! Yes, complete control. It would be a financial inject in return for distribution rights. There would be no casting, crews or anything like that, no.

SEASON 22 WAS VERY ADULT-ORIENTATED. IS THERE ANY INTENTION TO TONE THIS DOWN ?
There's been a lot of criticism about violence and I've looked back over last season. I personally don't really think it went over the top. There were one or two things that were a bit frontal. *(Spontaneous laughter from the audience).* No, not that frontal! In a way perhaps I don't think we should have had nooses around necks and things—when it's transmitting at 5 20 p.m.. At the time we made the show we were still hoping for 6 15 transmission. That's part of my defense. So it's something I will be keeping a very close eye on.

But I do promise you a stunning season next year. The hiatus has given us more time than we've ever had or that anybody has ever had on the show, to think and act accordingly on what we want to do when we return. If something's been off for 18 months , when it comes back it's got to be sensational, and I hope we can deliver the goods.

WHAT ROOM DO YOU THINK THERE IS FOR VIOLENCE IN THE PROGRAMME ?
The BBC's guidelines are fairly nebulous, to put it mildly. They basically say "Use your own commonsense !" One thing that it is fairly adamant is that no household objects should be used to kill people or destroy people or threaten people. We found ourselves in an awkward situation last season with the Shockeye character, in that there he was, a chef, and what do chefs do, they throw meat cleavers around and cut up meat ! We tried not to make it too frontal, to use that word, but even so it does jar slightly on me.

WOULD YOU SAY IT WAS GRATUITOUSLY VIOLENT ?
I'm not saying it was gratuitously violent, no. I think what we should have done was change the character of Shockeye to something other than a chef.

WILL NICOLA BRYANT BE LEAVING BEFORE THE END OF NEXT SEASON AND DO YOU HAVE ANY PLANS FOR ANYMORE COMPANIONS ?
No comment !

WILL YOU BE LEAVING AT THE END OF NEXT SEASON ?
Probably, probably...

WHAT QUALITIES DO YOU LOOK FOR IN AN ACTOR WHEN YOU ARE CASTING A DOCTOR ?
I've said this before. I think that the character of the Doctor is in fact very very thinly sketched and one is always looking for a character who can inject his own personality to the fullest. In addition, because I've been in a position of having to cast 2 of them, inevitably you want to go right away from the predecessor and no way would I ever have cast Colin to follow Tom. But Colin is a perfect successor to Peter. So, a kind of difference physically, obviously, and a personality difference, but the major factor is a big personality.

WOULD YOU LIKE TO HAVE DONE ONE MORE SEASON WITH PETER DAVISON ?
Yes, I would. I really felt he was coming into his own in the third season, and I was very sad that he did decide to leave.

DO YOU THINK IT WOULD BE A GOOD DRAMATIC IDEA TO DESTROY GALLIFREY AT THE END OF NEXT SEASON ?
You've been reading your DOCTOR WHO Bulletin ! Absolutely no truth in that whatsoever ! No, I think that would be stupid, absolutely stupid. No point in that at all, no. Absolutely no plans and no truth in any story called Gallifrey.

HOW EASY WAS IT TO GET PATRICK TROUGHTON BACK FOR 'THE TWO DRS' ?
He begged to do it ! It was quite easy—he really enjoyed himself on THE FIVE DOCTORS and we managed to persuade him to do Longleat, which was the first time he'd come out and met the fans. He performed cartwheels to get out of it and we were having none of it and literally dragged him down there, and subsequently he really enjoyed it. Now he's doing conventions all over the place . He was recently appearing with K9 down in Wookey Hole in costume. He was thrilled to come back and it's like I mentioned about Tom and I hope that come 1988 he'll have got it out of his system and feel he can come back to it—it had been such a long time for Patrick that he was quite happy to come back. He realised, in fact, that it hadn't damaged his career and that coming in and doing one more adventure wasn't going to affect his work prospects.

WOULD IT BE POSSIBLE TO HAVE ANOTHER STORY WITH PETER IN ?
It's possible. I did get a postcard a few months ago. Peter was doing All Creatures Great And Small up in Yorkshire, a film for Christmas, and the postcard read "...have had my arm up a cow, the hotel is miserable, it's pouring with rain. Can I be Doctor number seven ?!"

SOME HAVE CRITICISED THE BBC FOR STARTING TO IGNORE FANS ABOUT THE POSTPONEMENT, BUT BEARING IN MIND THAT MAGAZINES LIKE DWB HAVE CONSTANTLY HARPED ON ABOUT A 'CANCELLATION' AND ABOUT A 'WEB OF LIES' FROM THE BBC, DO YOU THINK FANS HAVE NOT BROUGHT THIS UPON THEMSELVES ?
I think there is an element of nuisance that has been created. I think that the initial reaction stunned the corporation to the core, it really did. It had the most amazing affect on everyone that there was this loyalty, not just from the U.K. but from all over the world, jamming switchboards, front pages of newspapers and so on. Having had various people insisting from the beginning that it was a cancellation as opposed to a postponement , I can assure you all, from the bottom of my heart, it never was a cancellation, it never ever was. It was always coming back next autumn. Somehow, everyone's hung on to that and said "We stopped it being cancelled, what else can we do ?", and I think that an element of nuisance is now being regarded by the 6th floor.

DO YOU THINK THE NEWSPAPER COVERAGE GIVEN TO THE SUSPENSION ISSUE EXAGGERATED WHAT WAS HAPPENING ?
I think, had all the reaction been from all the thousands of fans who rang the press, and an emphasis on DOCTOR WHO being taken out of production, perhaps it might have gone back. However, people were determined to pursue this line of thinking that it was a cancellation and so the corporation was able to issue two statements within seven days which said basically the same thing, and two newspapers claimed they'd saved the show !

SO DO YOU THINK THERE WAS AN ELEMENT OF THE NEWSPAPERS DOING IT AS A PUBLICITY DRIVE FOR THEMSELVES ?
Oh certainly, I mean the minute you see newspapers producing stickers you know that they're riding the crest of a wave and that the newspapers are doing it for their own ends, because along with saying "Save DOCTOR WHO !", it says "Buy The Sun !", and it's free advertising.

HAVE YOU AND THE REST OF THE PRODUCTION TEAM ANY PLANS TO TAKE A HOLIDAY SET IN SINGAPORE NEXT YEAR ?
No, we've abandoned that. The script in fact was never delivered. Maybe the year after. It's such a visually stunning place, with a multitude of styles, and the tourist board would do us a really

good deal so we'd get tremendous value out of it for very little money.

DO YOU THINK YOUR SUCCESSOR WOULD LIKE THE STORY ?

I don't know, but I think that when I leave I would intend to leave on the shelf at least four or five scripts, because the position I found myself in when I took over with very little time was monstrously difficult. I joined in November and my first director arrived about twelve weeks later.

WITH A STORY LIKE 'PLANET OF FIRE' OR THE SINGAPORE STORY, WHICH COMES FIRST: THE DECISION TO SET A STORY ABROAD OR THE STORYLINE ITSELF ?

Varies. The Amsterdam idea came before the story which is why it didn't hang together quite as well as it might.

DO YOU THINK IT CAN IMPOSE TO GREAT A RESTRICTION ON THE SCRIPT-WRITERS ?

I think it depends very much on the venue. I think you'd impose too great restriction perhaps on Johnny Byrne, because the one thing we had said was we didn't want just a chase through the sites of Amsterdam, and that's in fact what we ended up with. But I think that something like PLANET OF FIRE, the location had tremendous relevance to the script and vice versa.

WHEN ROBERT HOLMES WAS ASKED TO WRITE 'THE TWO DOCTORS', WAS HE ACTUALLY ASKED AT THAT STAGE FOR A STORY SET IN NEW ORLEANS ?

Yes.

WHO'S IDEA WAS IT TO INCORPORATE THE SONTARANS INTO THE STORY ?

It was Bob's idea, I think.

AND WHAT ABOUT PATRICK TROUGHTON ?

That was our brief.

The script was actually written and delivered for New Orleans. For hacienda read plantation house, for olive grove read the banks of the Mississipi, and for the old town of Seville read the French quarter of New Orleans.

IS THERE ANY CHANCE OF BLACKPOOL NEXT SEASON ?

No, certainly not next year. The script, which was quite a good one, is not right for next season now.

IS IT A SCRIPT YOU'D STILL LIKE TO USE PROBABLY SOMETIME IN THE FUTURE ?

No, because I'd have to pay for it again before you all think I'm knocking Graham Williams. We buy the televisual rights for two years so that when a script is delivered, we have two years from the time it is delivered to make it into a television programme. It would seem pointless to me next year to pay for it all over again when I could start from scratch and have another script to choose from.

SO WHAT HAPPENED WITH 'THE STATE OF DECAY' THEN—DID YOU ACTUALLY HAVE TO RE-COMMISSION ?

That was a re-commission, yes.

WHATEVER HAPPENED TO 'THE SPACE WHALE' ?

The Space Whale we decided not to do afterall. It went through a great number of rewrites and never quite lived up to our expectations.

AS SOMEONE WHO WAS ONCE INVOLVED IN AN ABORTIVE ATTEMPT TO GET A DOCTOR WHO FILM OFF THE GROUND, CAN YOU TELL ME WHETHER YOU THINK SUCH A PROJECT IS REALLY FEASIBLE — DO YOU THINK THAT THE PROGRAMME COULD TRANSLATE TO THE SCREEN SUCCESSFULLY (IAN MARTER) ?

Yes, I think it could. Most definitely it could. The movie industry is in fact bombarding us with offers at the moment.

NOW IT'S CHANGED, WHAT A REVERSAL (IAN MARTER).

Yes, ironic really. It's just we feel that it's the wrong time to say we'll do a DOCTOR WHO movie. It would look very peculiar in print to say "The BBC has postponed the show for eighteen months but M.G.M. are making a movie" ! So we need to sit tight on that, but it is something that will undoubtably happen.

ANY CHANCE OF IAN'S SCRIPT SEEING THE LIGHT OF DAY ?

I've not seen Ian's script for the movie.

YOU'RE VERY KIND TO CALL IT MY SCRIPT. IT WAS TOM'S IDEA . TOM AND I DEVELOPED THE STORY (IAN MARTER).

Is that The Scratchman ?

YES. A FILM DIRECTOR CALLED JAMES VILLE THEN COLABORATED WITH US IN WRITING A DRAFT OF THE SCREENPLAY AND THEN WE TRIED TO RAISE INTEREST BUT WE RAN INTO A LOT OF DIFFICULTIES. I THINK THE PROBLEM WAS WE WEREN'T ASKING FOR ENOUGH MONEY AND 'STAR WARS' CAME OUT—IF WE WERE ASKING FOR A LOT MORE WE MIGHT WELL HAVE GOT SOMEWHERE...

There's one productional company, two of the directors of whom are ex-visual effects boys from the BBC, in fact from DOCTOR WHO , and they did the Tereliptil that had the amazing face with the curling lip. They left the corporation three years ago determined to make movies and they've just released their first , which I've seen a rough-cut of, which is fairly stunning, and it would be nice to think seriously about doing it with somebody who actually totally understood the product.

WHAT DID YOU THINK OF THE 'AUF WIEDERSEHEN DOC !' VIDEO ?

I saw it at the Novotel and thought it was very funny, and I've been let out for the day, obviously, from Blackpool !

consulted. I told them that I thought THE FIVE DOCTORS was a ludicrous choice to release when it was shown in '83, repeated in '84, and to release it in video less than a year after that seemed to me ludicrous. However, the sales have proved me wrong. They don't listen to me very much now !

I've persuaded them to bring forward the next release , which is THE TALONS OF WENG CHIANG, to January, but we are having censor problems now which is something we've never encountered before. The programme's always been granted a 'U' certificate , and now they're granting it a '15' certificate——providing we cut two sections ! Otherwise it's 'PG', so we're having a battle at the moment. I think we might win on one of the bits they want us to cut. They want to cut the chainstick sequence, which is about six minutes into episode one, and, here's the ludicrous bit—the bit where the key is pushed through onto a piece of paper and pulled under a door ! So I think that will stay in probably, but they are insisting that unless we take out those chainsticks, or stickshains or whatever you call them, they'll rate us 'PG' which will be bad news.

WHAT DO YOU PUT FORWARD AS SUGGESTIONS FOR REPEATS ?

I put through many and various packages. Several of them were Six Faces seasons. You can really work it out yourselves because one has to present the ideal package and also the barest package, in other words the shortest story from each Doctor.

WHY WERE CUTS MADE ON 'THE FIVE DOCTORS' VIDEO ?

I've had some letters actually from fans, and so has Roger Bensker. We thought, or he thought because it is his department, that it went out exactly as off air. He rang me up and said " I don't understand all these letters that are coming through saying we've nibbled a bit here and a bit there, can you shed any light on it ?". So I said the only light I can shed is that in America they have a machine that speeds up the film imperseptively , so you lose half a minute off a 90 minute show just by speeding it up slightly. I think THE FIVE DOCTORS duration was 90 minutes 44, if I remember correctly, and strictly speaking a minute and 15 seconds over length. Our presentation department here agreed to take it over length, but the P.B.S. stations in America won't. So one they speeded it up, and two they nibbled out what they considered less insignificant bits. All I can say to you is what I said to him, that is there any chance that you got the tapes mixed up and that you have sent to the duplicator the American version rather than the English one ?

WHY DID YOU DECIDE NEVER TO COMPLETE THE 'SHADA' STORY ?

The first year I took over, being fairly selfish I got 28 episodes through that year and I wanted them all to be mine ! Having got the 28 through, I then said would you like on top of that another 4 episodes ? Doug Adams had contracted his script into a 4-parter, and along with Pennant he'd worked out that all we needed was one 4-day studio to make that work, which would have been extremely economical supposing we could have got the actors back. So for very little money, they'd have had another 100 minutes of television and they just said "No, we've got no more money and no more time".

DO YOU THINK THERE'S ANY POSSIBILITY OF SEEING THE FILMED SCENES IN 'SHADA' OUT ON VIDEO ?

It's something they're thinking about. We're toying with the idea of possibly Colin filling in the missing bits with commentary. Whether that would be a visual display of text with his voice-over, or an in-vision recounting to Peri we're not quite sure, but it's something we're toying with. The only problem is that all the material that exists is from the early episodes, and the later you get, the less scenes that we shot are there. So it would mean that episode 6 is virtually just a close-up of Colin telling you what you've missed !.

FOLLOWING THE POSTPONEMENT, LEADING AUSTRALIAN FAN ANTONY HOWE COMPARED YOU AS STALIN. WOULD YOU LIKE TO COMMENT ON THAT?

No, I only met him once when I was out in Australia. I was out there on holiday and Dallas Jones, who is his sort of side-kick, rang me up and asked me if I would do a convention , during my holiday I might add, which I did, and I thought we got on fairly well. I don't know what quite went wrong really ! I mean he obviously just doesn't like my work , which is his prerogative.

JOHN NATHAN-TURNER.

PART ONE OF A SPECIAL PREVIEW BY THE AUTHOR - JEREMY BENTHAM

DOCTOR WHO - The Early Years will be published by W.H.Allen as a hardback in May 1986, the same month that marks ten years of the DOCTOR WHO Appreciation Society. It is a curious coincidence of dates, and certainly for this author a further reminder of the strange improbabilities fate is prone so often to play. For just as the roots of The Early Dates reach back as far as the very roots of the Appreciation Society, so the DWAS itself was formed from those who found their memories of the show's beginnings a rich source of fuel for their 1976 adventurings. A case of full circle indeed, for were it not for the latter it is very doubtful the former would even have had cause to exist. Both started as ideas born of enthusiasm. Both developed as they went along, and both now stand poised as vehicles to commemorate in their own way a very special, if often much maligned, programme.

In writing this piece I offer no apologies for the deliberately personalised nature of its approach. Writing a book, especially one that demands so much time and effort from its author, is a very personal experience that defies more global attempts to explain motivation and subjectivity. The book has been my way of crowning ten years of DOCTOR WHO Fandom, ten very enjoyable years of learning by which, through the fan, semi-pro and professional windows opened to me, has enabled much of that learning to be passed on. I also offer no apologies to those who, by accident or by design, were not around the fan world ten years ago. It sounds narrowly parochial to say that you missed a lot, but, well... really you did. You missed a world of Fandom untainted by the cloying poison of cynicism, a world where the studios of the BBC were revered as unapproachable shrines, and when discovery was exciting. It was a time when pioneering was a daily venture, and the whole ball game was tinged with an ingenuous innocence only those who broke virgin territory can appreciate with the benefit of hindsight.

Oh, but they were glorious days, make no mistake. Tom Baker was the Doctor and the power of his early performances, coupled with the superb dramatic values of Philip Hinchcliffe's programme, was seeing a public renaissance of the series, unknown since Dalek-mania in the '60s. It was the vogue to be a DOCTOR WHO viewer in '76, and as May presaged what was to be a very long, hot summer that year, the original six founders of the Appreciation Society came together to surf on the waves of that great public enthusiasm, buoyed up with ideas but weighted down with a not inconsiderable lack of funds to make those dreams of nationwide success a reality.

In order of banding the names of the six were Gordon Blows, Jan Vincent-Rudzki, Stephen Payne, Keith Barnfather, Jeremy Bentham and Stuart Glazebrook, and of those, three were students, two had only just embarked on careers and the other was a family man with a house, wife and son to support. Whatever else the embryonic Society may have had going for it, one thing it didn't have was money.

Hence 'Tardis', the official magazine of the Society, a duplicated publication with a cut-stencil cover which cost the princely sum of five pence to its 70-strong readership, but which magically, so it seemed, never failed to miss its monthly publication date. The main function of the 'zine was to review all that was current about the series and its offshots. But with a contributing body, all of whom could remember seeing the first episode in 1963, there was considerable impetus to look back to the "golden days" of the Hartnell era.

Society President Jan Vincent-Rudzki and Coordinator Stephen Payne were the main features writers for Tardis, and in Spring 1977 they arranged an interview with BBC designer Raymond Cusick, who had created the Daleks for the series way back in 1963. The results of that interview were brought along to one of the exec. meetings in Westfield College—the Society's first H.Q., and what results they were...

Cusick, it transpired, was a keen photographer who, just at the time he began working on DOCTOR WHO, had purchased a new Pentax camera. Armed with this, plus many reels of blank film, Cusick had proceeded to snap away, photographing all the aspects of his work, especially DOCTOR WHO where, "due to internal wrangles", he was handling models and effects as well as sets and props. The end product was as near a complete catalogue of DOCTOR WHO's years as was possible to imagine. Pre-production, set designs, filming sessions, model work, studio rehearsals, everything went before Cusick's clicking Pentax. And not just in black and white either. Slides were just as much a part of his portfolio, resulting in sensational colour shots from shows like THE KEYS OF MARINUS, THE SENSORITES and, of course, the very first Dalek serial (as illustrated here). So extensive was Cusick's coverage of the episodes he worked on that when the show became popular, the BBC Pictorial Publicity department had to turn to him because no-one had thought to send an internal photographer to cover all the stories. It is to be remembered now that before DOCTOR WHO was ever transmitted it was widely believed the historical stories would be the milestones, not the science-fiction productions.

To the hard-pressed Reference Department Historian (well, I couldn't think of a better title for my role in the Society), who had spent the intervening months answering letters wanting to know anything from the colour of the Sensorites' tunic to "What were Verity Lambert's briefs for the series ?" (yes, that was a serious question, even if my answer wasn't...), Cusick's material was like being given sight of the Holy Grail. There, in stunning visual form, was the very beginnings of DOCTOR WHO ; history in the making, as the cliché goes.

But there was a problem—money, or, rather, the absence of it. As mentioned above Tardis was a duplicated 'zine which permitted only the most rudimentary of photographic reproduction, and my own Reference Department synopses were being churned out on a photocopier only one stage up the evolutionary ladder from a coffee grinder ! However we looked at the problem, there was just no way any of us could afford the capital outlay to print Ray Cusick's material, and that was even assuming we, as naive explorers on the path, could negotiate rights to reproduce the material.

And so, much to my great sadness at the time, all the material was returned to its owner—the sole Society exhibition of it being a display and a slide show at the Battersea convention in August 1977.

The next chapter in the saga took place some six years later, in the bar of the National Film Theatre during the B.F.I.'s DOCTOR WHO—The Developing Art event in October 1983, to be precise. Raymond Cusick was an invited guest on the Saturday, to introduce the screening of that first Dalek serial to the 1,000 strong audience packed into NFT 1. Retiring to the bar that evening Cusick found it already propped up, perhaps not unpredictably, by two former Society exec. members, myself and artist Stuart Glazebrook.

Glazebrook, never one to let protocol stand in the way of enthusiasm, immediately (a) bought a drink for, and (b) introduced himself to the man who had been one of his childhood heroes in the '60s. The disscussions which followed were both lively and long as the two artists swapped views about Daleks and the many background influences which had prevailed on their design. It was my first meeting with Raymond Cusick as well, and as the evening and the conversation wore on, beer and abstract thought began to ferment towards a potentially exciting idea. For not only did Cusick possess a staggering archive of never-before-seen photographs, he also possessed an artist's memory for detail. Yes, there were many influences on the design of the Mechanoids and the Daleks. No, Verity Lambert did not have an easy passage getting DOCTOR WHO on air. Yes, there was a fuss when the Daleks got more fan mail than the regular cast...

It was all there, not just images of DOCTOR WHO's past, but an accurate history of its development as well—a history that deserved, after twenty years, finally to be unfolded, and in far more detail than any tightly-edited-for-length magazine feature would permit. The seed of the book was born.

Some weeks later, in the less inebriated environs of the TV Centre Design Block, the idea was presented before the one man >

POLICE

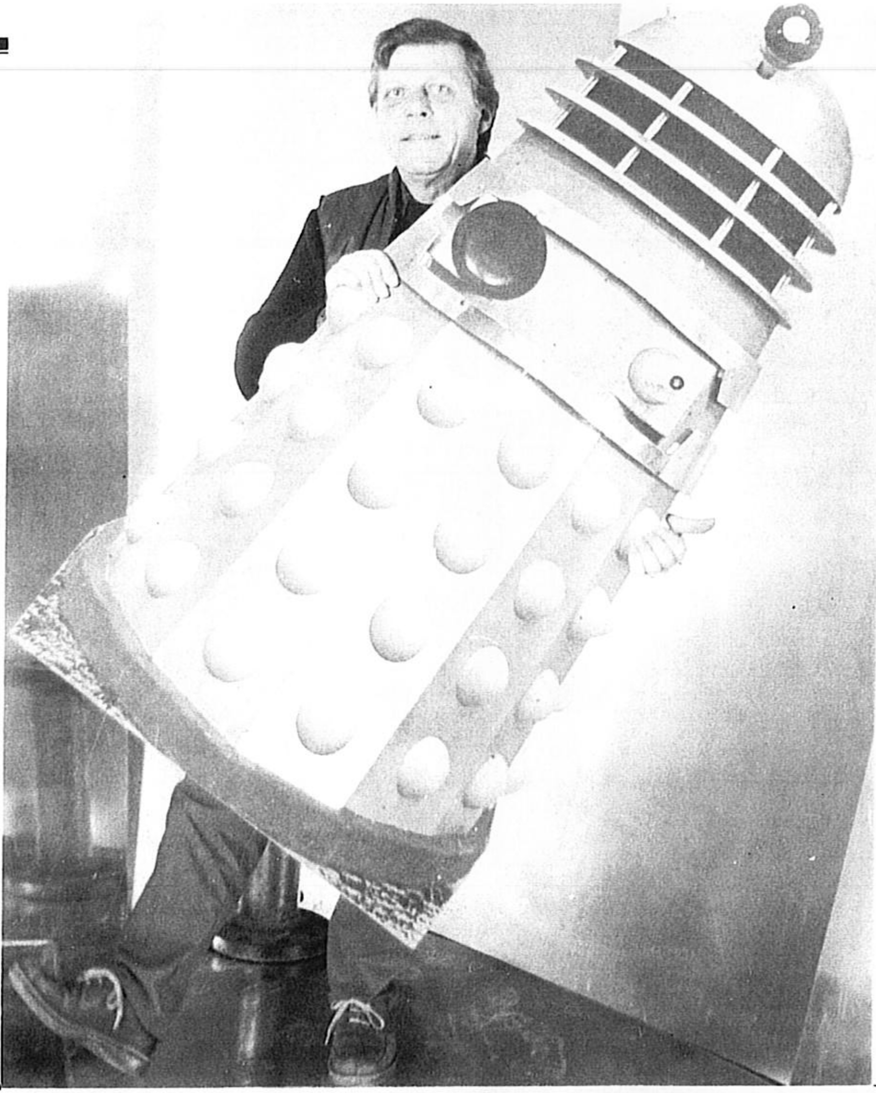
on whom the entire project rested, Cusick himself. Initial reaction was guarded. Although very proud of his work on DOCTOR WHO—the only time in the BBC's history where the Design Department had handled effects as well as sets—he had been understandably less than happy at seeing Terry Nation and the BBC walk off with millions while his own, hard-won 'ex-gratia' reward had been one payment of less than £100 after tax.

Eventually it was the notion of redressing thim imbalance of recognition that persuaded Cusick the idea was worthwhile. Phase One was agreed, Phase Two was to interest a publisher.

Borrowing a selection of Raymond Cusick's stills for illustration, the early weeks of January 1984 saw this would-be author beavering away at an eight page Book Proposal, a document which formally sets out the subject matter, the chapter headings and descriptions, word count, marketing aims and selling points. Informally, it's a desperate begging letter telling Publishers what an awfully good idea it would be to commission this book at once !

It took about three days to complete, after which it was neatly put into a folder, with photographs added , ready for hawking. And where else to try first than the doyens of DOCTOR WHO publishing, the home of the original Hill St. Blues, W.H. Allen...

PART TWO NEXT MONTH—THE MAKING OF THE BOOK AND A LOOK AT SOME OF THE FASCINATING BLACK AND WHITE MATERIAL TAKEN BY RAYMOND CUSICK ON THE SETS OF 'THE DALEKS', 'THE KEYS OF MARINUS', 'THE SENSORITES', PLUS 'THE DALEKS' MASTERPLAN'...



GUIDE TO PHOTOGRAPHS: Page 31-The regular cast (William Hartnell, William Russell, Carole Ann Ford and Jacqueline Hill) congregate with a group of Thals, headed by Leggy Hammer Films actress Virginia Wetherell who played Dyoni. This page-Raymond Cusick in a recent pose together with an original cardboard Dalek used for crowd scenes in THE DALEKS. Page 33-The gigantic set for the illusionary city of Morphoton from THE KEYS OF MARINUS.

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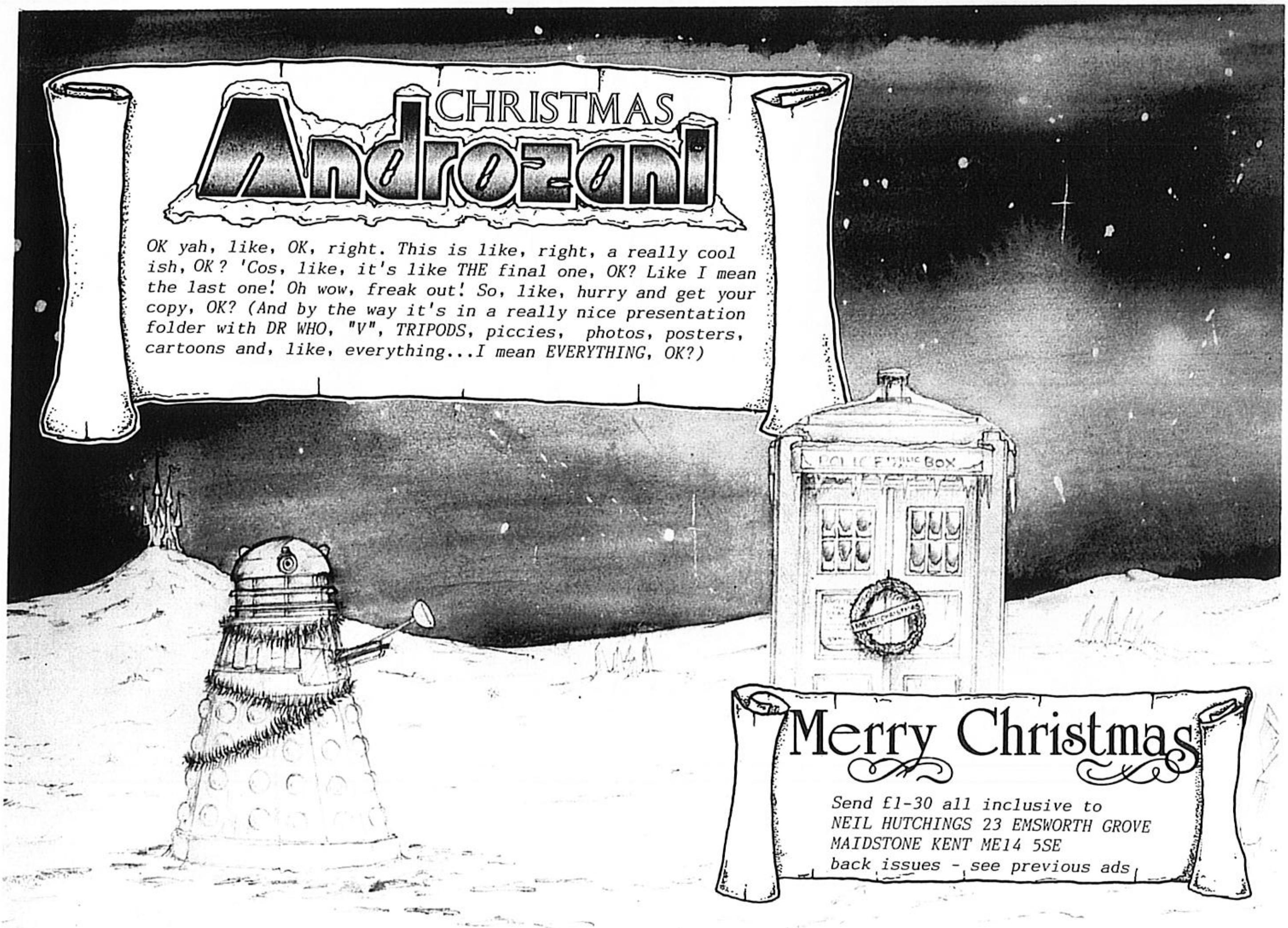

CHRISTMAS
Androzani

OK yah, like, OK, right. This is like, right, a really cool ish, OK? 'Cos, like, it's like THE final one, OK? Like I mean the last one! Oh wow, freak out! So, like, hurry and get your copy, OK? (And by the way it's in a really nice presentation folder with DR WHO, "V", TRIPODS, piccies, photos, posters, cartoons and, like, everything...I mean EVERYTHING, OK?)

Merry Christmas

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NIGEL ROBINSON

CONDUCTED ON NOVEMBER 16TH, 1985

HOW HAS THE LAST YEAR BEEN FOR YOURSELF AND W.H.ALLEN SINCE WE LAST SPOKE TO YOU BACK IN NOVEMBER 1984 (DWB#16) ?

The obvious thing which has happened is that the series has been put on hiatus. You would think that would have affected sales of the books, and in fact it hasn't. What happened was I heard the news and I immediately telexed our managing director, who was in Australia at the time, and he had kittens and immediately put the print-run down. Two weeks later he put it back up again because the interest in the series was so great that even more books were selling ! Now people are used to the idea, sales have levelled and they are now average for any November when the series is off the air.

So that's the major change. Another change is that we're branching out into other stuff—not just novels and the occasional special. We're doing quite a few specials now: there's Jeremy's book, and there's going to be a fans' guide to DOCTOR WHO in Britain by a couple of American fans.

CAN YOU TELL US A LITTLE MORE ABOUT THIS BOOK ?

That's going to be called 'Travel Without the Tardis'. It's written by two American fans called Jean Airey and Laurie Halderman and it's basically a gazetteer of Great Britain (England, Ireland, Wales and Scotland) pointing out all the places where DOCTOR WHO has been filmed on location. That means you'll get loads and loads of quarry pits and lots of forests, but you'll also get, for example, the pub which was used as The Cloven Hoof in THE DAEMONS.

HOW EXTENSIVE IS THE RESEARCH BEING DONE ON THIS BOOK AND WILL IT PROVIDE A COMPLETE AND ACCURATE SOURCE OF REFERENCE ?

Yes. The two girls doing it are very professional science fiction writers and hardcore DOCTOR WHO fans, very big in Fandom in the States, and they are also having lots of help from major members of the DWAS and other DOCTOR WHO fan groups in this country.

WILL THE BOOK ALSO COVER OVERSEAS LOCATIONS ?

I have suggested to the girls that they mention Paris, Amsterdam, Lanzarote and Seville. I haven't yet seen the manuscript so I don't know whether they're going to take my advice or not.

WHAT OTHER DOCTOR WHO-RELATED SPECIALS HAVE YOU LINED UP FOR THE NEAR FUTURE ?

Peter Haining's doing another book in September. That is going to be a series of behind-the-scenes interviews with people from the show. Some of the people will never have been interviewed at all before. It's a fascinating look at what goes on behind-the-scenes in DOCTOR WHO and it will also look at the hiatus. There will be some fan-art in it again, not half as much as was in 'The Ket to Time'—it's going to be balanced quite evenly between art and photographs, some colour though I'm not sure how many pages of colour yet, but I'd say at least sixteen pages.

ARE W.H.ALLEN EXPERIENCING THE SAME PROBLEMS REGARDING EQUITY'S NEW AGRREMENT WITH THE B.B.C. CONCERNING PHOTOS FEATURING ACTORS?

I think the agreement with Equity is, at the worst, irksome. It doesn't stop you getting a book put out, but it does mean though that you have to get the permission of the artist concerned. But all the artists we approach are all too willing and they don't ask for fees.

IN OUR LAST INTERVIEW YOU MENTIONED THAT YOU WERE KEEN TO SEE A BALANCE OF STORIES NOVELISED SHORTLY AFTER TRANSMISSION AND OLDER STORIES. THE CANCELLATION HAS PROVIDED AN IDEAL OPPURTUNITY TO PUBLISH MORE 'OUT OF DOCTOR' BOOKS, AND INDEED MORE HAVE BEEN RELEASED IN 1985 THAN EVER BEFORE. HAVE THEY PROVED TO BE A BIGGER SUCCESS THAN PERHAPS YOU HAD ANTICIPATED AND WILL YOU BE MAINTAINING THIS BALANCE IN THE FUTURE, EVEN IF THE SHOW DOES RETURN TO NORMAL ?

Yes. I still maintain that when the show returns I will try to get a 50-50 output per year—50% new stories, 50% old stories. I don't think the sales of the old stories have surprised me one little bit. I knew they were going to sell very well.

ARE THEY UP TO THE SALES OF THE NOVELISATIONS OF THE RECENTLY TRANSMITTED STORIES ?

Yes. As a general rule, all DOCTOR WHO novelisations, whether old stories or new, do in time level out, so you sell about the same number of copies of each book. Obviously some you sell more of, like Dalek stories. You sell more of the specials like 'The Five Doctors' or 'The Two Doctors', or even 'The Three Doctors'. But in general they tend to level out in time.

IN A FEW OF THE HARTNELLS YOU'VE ACTUALLY MANAGED TO TRACE DOWN THE ORIGINAL WRITERS. WHAT ARE THEIR GENERAL REACTIONS TO BEING ASKED TO NOVELISE THEIR STORIES AFTER ALL THIS TIME, AND, MORE TO THE POINT, DO THEY STILL REMEMBER THEM ?

With a couple of exceptions, those being the people who are still connected with DOCTOR WHO in some way, all of the original script-writers I approach to novelise their own stories are absolutely stunned. For a start they are amazed that someone can remember that far back, because you must remember that for most writers DOCTOR WHO is just a TV programme. It's just a job they do and it will take up a couple of months of their lives, their cheque comes and then they look for work on another series. So they are absolutely stunned that somebody should be interested and be publishing DOCTOR WHO novelisations. Once they've agreed to do a novelisation, they all enjoy it thoroughly and have a very good time writing it.

POSSIBLY A FEW YEARS AGO, HAD YOU ANNOUNCED IN YOUR SCHEDULES THAT YOU WERE DOING A HISTORICAL NOVEL LIKE 'THE MYTH MAKERS', THIS MAY HAVE BEEN TREATED WITH A LARGE AMOUNT OF SCEPTICISM BECAUSE DONALD COTTON'S TELEVISED STORIES AREN'T GENERALLY REGARDED AS CLASSIC EXAMPLES OF DOCTOR WHO. NOW, OF COURSE, HE HAS TURNED THEM INTO TWO HIGHLY ENTERTAINING NOVELS, WITH 'THE MYTH MAKERS' REGARDED BY SOME AS THE BEST NOVEL TO DATE. HAD HE DONE ANY NOVELS BEFORE, AND AS HIS ONLY TWO DOCTOR WHO SCRIPTS HAVE NOW BEEN NOVELISED, DO YOU HAVE ANY PLANS TO USE HIM IN THE FUTURE ?

Donald had never written any books at all before. As far as I can gather he started off work as a zoologist and somehow gravitated to script-writing for television and writing for the theatre. He'd never written any novels until we approached him. I agree 'The Myth Makers' is one of the best DOCTOR WHO novels ever, as is 'The Gunfighters'. He's now going to novelise Dennis Spooner's 'The Romans' which is an ideal story for him and Dennis Spooner doesn't want to novelise it. I have seen a video of 'The Romans' and it is hilarious.

PRODUCTION-WISE OR SCRIPT-WISE ?

Both, I think, but certainly script-wise.

I haven't yet seen a completed manuscript from Donald, but I do know something of how he's going to approach the subject . I don't think it's giving too much away to say that in 'The Myth Makers' the story was narrated by Homer and in 'The Gunfighters' the story was related by a journalist called Ned Buntline, who is incidentally a real character—we are hoping to have 'The Romans' narrated by someone else, but I'm not going to tell you who that other person is, but it's going to be in the style of the above.

Further plans for Donald is he's just delivered a children's book called 'The Bodkin Papers' which is about this very pompous parrot who's lived for over 150 years and has met lots of famous people, and among other things has helped Darwin to formulate the origin of the species. Donald has also illustrated the book with some splendid illustrations, and hopefully if it sells well it will become a mini-series.

SO FROM JUST DOING A COUPLE OF DOCTOR WHO SCRIPTS TWENTY YEARS AGO, HE HAS REALLY ONLY JUST FOUND HIS VOCATION AS AN EXCELLENT NOVELISER AND BUDDING ILLUSTRATOR TOO ?

I think he's an excellent all-rounder. He's an excellent script-writer, an excellent artist and an excellent noveliser. I think he's a great find.

HOW DO YOU THINK THE NOVELS OF THE OLDER WRITERS LIKE LUCAROTTI, EMMS, COTTON AND DAVIS COMPARE TO THOSE OF TODAY LIKE BIDMEAD, SAWARD, GRIMWADE AND THE BAKERS ?

I think the novels written by people who are connected with the programme now are more sophisticated in that the scripts are more sophisticated now, and the scripts that are being written today take into account the fact that DOCTOR WHO reaches anyone from 6 to 99. In the early days of Hartnell I think that the plotlines are extremely good and in many ways superior to some things which have been written in the past ten years or so, and are far more simplistic. So I think the later stories are sophisticated.

YOU'VE APPROACHED MANY OF THE ORIGINAL WRITERS TO NOVELISE THEIR SCRIPTS. HAVE YOU YET HAD TO REJECT A MANUSCRIPT BECAUSE A PARTICULAR WRITER FAILED IN THE CROSSOVER FROM SCRIPT WRITER TO BOOK-WRITER ?

No, I think we've always been very lucky on that score. We always take safeguards by asking for a few sample chapters before we commission a new writer, and obviously, if he/she couldn't write we wouldn't commission he or she to novelise that story, but that's never happened yet.

HOW DOES TERRANCE DICKS FEEL ABOUT HAVING HIS ANNUAL QUOTA OF BOOKS TO NOVELISE CUT SO DRASTICALLY ?
Terrance is very busy now. He does do other children's books for another publisher (original children's books) and of course he's the producer of the BBC Classics serial. He's just done one story and I think he's already proved himself as the most successful producer of a Classics serial with audiences of 10 million . So Terrance is very busy and I think he approached it very philosophically—Terrance will still be writing DOCTOR WHO for quite a long time to come. I've got plans for him...

I'M SURE A LOT OF READERS WILL BE PLEASED AS HE WAS VOTED 'FAVOURITE AUTHOR' IN OUR 1984 READERS POLL.
Well, certainly Terrance is, almost single-handedly, responsible for Target books as they are today. It was he who generated the enthusiasm for doing novelisations of scripts in the early days.

ADMITTEDLY, THOUGH, A FEW OF HIS BOOKS HAVE BEEN VERY POORLY WRITTEN ('ARC OF INFINITY', 'KINDA'...) ?
I dispute that actually. Some of Terrance's books, admittedly , have not been as long as one might like them, but I don't think they are badly written.

IS HE AIMING HIS NOVELS AT A YOUNGER AGE-GROUP ?
There's nothing wrong with writing for a young age-group.

BUT AREN'T W.H.ALLEN NOW PUSHING FOR AN OLDER READERSHIP, HAVING RECENTLY CHANGED THE DESCRIPTION OF THE NOVELS TO 'T.V. TIE-IN' ?
Yes, DOCTOR WHO has not been termed 'Children's Fiction' for about four years now. Unfortunately lots of bookshops still regard DOCTOR WHO books as children's fiction and that is something we try and persuade them not to do, but it's very hard to change their opinion.

No, it's not children's fiction. Terrance writes very clear , simplistic (which isn't bad) prose. He can't be a bad writer. If he was, various schools and educational bodies throughout Britain would not buy in Terrance's books to hand out for their kids to read.

THE BOOKS HAVE REMAINED AT THE MODEST PRICE OF £1 50 FOR QUITE A TIME NOW, AND WITH THE INCREASE OF QUALITY FANS ARE NOW GETTING VERY GOOD VALUE FOR MONEY. WILL THEY STAY AT THIS PRICE FOR LONG ?
No. Prices will be going up to £1 60, I think in May of next year (paperbacks that is), and that's not gospel. I think the fans are getting very good value—a book that size would normally cost about £1 95 from any other publisher.

LAST YEAR SAW A GRADUAL INCREASE IN THE QUALITY OF THE COVERS AND THIS YEAR HAS CONTINUED THAT TREND. WHO ARE THE ARTISTS WHO HAVE DONE THE ARTWORK COVERS OVER THE PAST YEAR ?
Obviously Andrew Skiletter has been doing a lot of the covers, and we are also looking at new artists. We have a very promising guy called Dave McAllister who has done the 'Timelash' cover for instance. He is doing a lot more covers for us, including the 'Fury from the Deep' among others. We have another guy called Graham Potts who originally did the 'Celebration' jacket, and has done the cover for 'The Celestial Toymaker', which I think is excellent . There are also another couple of artists who I am keen to push to do DOCTOR WHO work.

WITH ANDREW SKILETTER BUSY WITH 'WHO DARES', DOES THIS MEAN HE WILL BE DOING LESS WORK FOR W.H.ALLEN ?
Yes, we haven't actually commissioned Andrew to do anything for the moment, but there's no reason why he shouldn't do any covers for us later on. But at the moment he is so busy with his 'WHO Dares' publishing company that I think he ought to concentrate on that.

SO WILL YOU EMPLOY A NEW MAJOR ARTIST ON A REGULAR BASIS OR SHARE THE COVERS EQUALLY BETWEEN THE FEW ARTISTS YOU ALREADY HAVE ?
I'm going to try and divide between three or four artists.

HAVE YOU ANY PERSONAL FAVOURITE BOOKS OR COVERS ?
That would be telling. Some of my favourites: I'll make no secret that I love the two Donald Cotton novelisations. I love Bob Holmes' 'The Two Doctors', Ian Marter's 'Invasion' and Terrance's 'Inferno', which is a very politic answer.

IN FACT MOST OF THE OUTPUT OF THE LAST YEAR OR SO ?
Yes, I have not been disappointed with one book this year.

WHICH HAVE PROVED TO BE THE BEST-SELLING DOCTOR WHO PAPERBACKS?
As I said before, they all tend to level out.

BUT DO THE PUBLIC TEND TO GO FOR BOOKS WITH DALEKS OR CYBERMEN ON THE COVERS ?
Yes, obviously if you have a Dalek or Cyberman on the cover sales are going to be slightly above the norm.

IN GENERAL, DOES ANY MONSTER ON A COVER TEND TO SELL MORE BOOKS COMPARED TO NO MONSTERS AT ALL ?
Yes, I think so. I make no secret of the fact that I am against having a Doctor's face on the cover. On the other hand there are exceptions which I'll gladly put in. For instance, I was responsible for putting William Hartnell's face on the cover of 'The Savages' (see DWB#28). But I think the general public might be alienated if they are used to seeing Colin Baker as the Doctor and see a cover with Patrick Troughton on.

BUT NOWADAYS THEY'RE NOT USED TO SEEING COLIN AS THE DOCTOR BECAUSE OF THE HIATUS, SO WOULDN'T IT BE A GOOD IDEA TO GET SOME OF THE OTHER DOCTORS ON THE COVERS ?
No, because the thing is they will recognise Colin when he comes back in the new season, and they'll recognise him from the old season.

THEN WHY PUT, FOR EXAMPLE, MINOR CHARACTERS ON THE COVERS OF 'THE AZTECS' AND 'INFERNO' NOVELS, WHEN SURELY THE PUBLIC WILL FEEL EVEN MORE ALIENATED THAN IF THEY FEATURED THE APPROPRIATE DRS ?
I think 'The Aztecs' is quite a bad example, but I take your point on 'Inferno'. I didn't actually have anything to do with that cover, though I had quite a bit to do with the actual editing. I wasn't working for W.H.Allen full-time then so I had no say in the covers. Personally, I wouldn't have done that cover—I would've put a Primord on the cover. But I think, nine times out of ten, we get it absolutely right.

ARE THE BOOKS TO CONTINUE TO BE RELEASED AT THE PACE OF ONCE A MONTH IN THE FORESEEABLE FUTURE AND WHAT NEW TITLES HAVE YOU GOT LINED UP ?
Yes, they will be released one a month. That doesn't necessarily mean there'll be twelve new television stories every year. You'll find, looking back over the past four or five years, it tends to work out at ten or eleven new television stories every year. For instance, in the latter part of next year, 'Slipback' will be novelised by Eric, which will be taking the place of a television novel that month.

What things have we planned ? Obviously 'The Celestial Toymaker' is going to be a big book. Terence Dudley has done 'Black Orchid' and I think he got carried away again because it stretches to 157 pages as 'The King's Demons' did. It's a very good book and we are going to keep it to that page length. I have been talking to Paul Erickson about novelising 'The Ark', and Glyn Jones about novelising 'The Space Museum', and they will appear eventually , although I have no dates at the moment.

WITH WELL OVER ONE HUNDRED NOVELS NOW ON THE MARKET, IS THERE A DANGER THAT SOME TITLES MAY ACCIDENTALLY GO OUT OF PRINT ?
No DOCTOR WHO novel , ceratainly in paperback, is allowed to go out of print. Not one DOCTOR WHO novel has been out of print since 1973.

ANOTHER PROBLEM WITH SUCH A LARGE SERIES OF BOOKS IS THAT SMALLER BOOKSHOPS, WHICH ONLY STOCK FOR EXAMPLE FIFTY INDIVIDUAL DOCTOR WHO PAPERBACKS AT A TIME, WILL THEREFORE OBVIOUSLY NOT HAVE EVERY TITLE IN STOCK. DO YOU HAVE A SOLUTION TO THIS PROBLEM ?
Yes, the booksellers are going to have to start getting bigger shelves because we're not going to cut down the rate we're putting out DOCTOR WHO books !

WE COULDN'T FINISH ON THAT OPTIMISTIC NOTE WITHOUT MENTIONING JEREMY'S NEW BOOK (PREVIEWED ELSEWHERE THIS ISSUE). LAST ISSUE WE DOCUMENTED THE FACT THAT THE BOOK'S SIZE AND LENGTH HAS BEEN INCREASED AND W.H.ALLEN HAS VERY HIGH HOPES FOR ITS SUCCESS ?
Yes. I told Bob Tanner, my managing director, it was going to sell incredibly well.

WHY ?
It's a brilliant book !

Jeremy, as everyone knows, is one of the experts on DOCTOR WHO. The text of the book is absolutely flawless. I know quite a bit about the background of DOCTOR WHO and the book tells me a lot I didn't know. The book will be worth buying purely because of the text. But what is so fascinating about the book is the wealth of photographs and blueprints and drawings Jeremy has got. He has got, I'd say, a good 80%, if not more, of illustrations , pictures, photographs in the book of things which haven't been seen before. He has, for instance, Ray Cusick's original painting of what he envisaged to live inside a Dalek. He has all the working-plans of the Daleks. He even has a photograph of the saltcellar on which the Dalek was originally based ! He has loads of behind-the-scenes photographs of many DOCTOR WHO adventures and episodes which have now been lost. He has got a whole wealth of photographs taken by Chris Barry, director of POWER OF THE DALEKS, on the set of that story which are absolutely amazing. There will also be eight pages of colour photographs and drawings and illustrations too.

AND WHEN WILL THIS LONG-AWAITED BOOK BE PUBLISHED ?
That will be coming out in May of next year.

DO YOU PREDICT IT AS BEING A BESTSELLER PERHAPS ?
I don't know whether it will be the bestseller. I think it will be a hit with the public as well as the fans because as well as being a DOCTOR WHO book, it's a history of British television science-fiction of the early sixties. It's a fascinating book.

FINALLY, AS I ASKED LAST YEAR, CAN WE STILL HOPE FOR A COMPLETE SET OF DOCTOR WHO NOVELS ONE DAY ?
Yes, why not !

NIGEL ROBINSON, THANKYOU

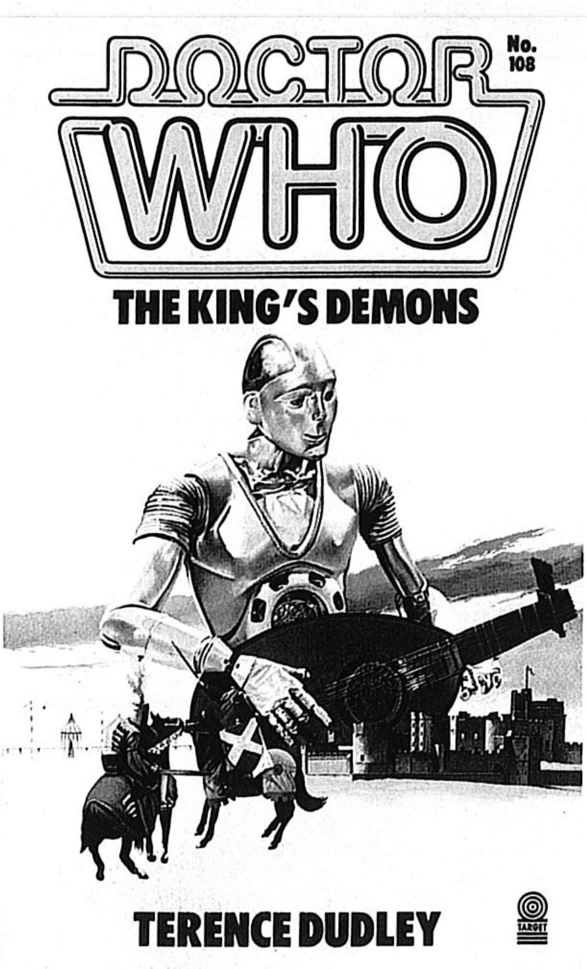
Reprinted here, due to popular demand, is Dave McAllister's cover for THE KING'S DEMONS, reputed by Nigel Robinson and the staff at W.H.Allen to be the best artwork done for a DOCTOR WHO novel yet. Terence Dudley's mammoth novel (160 pages for a 2-parter) will be out in hardback in February.

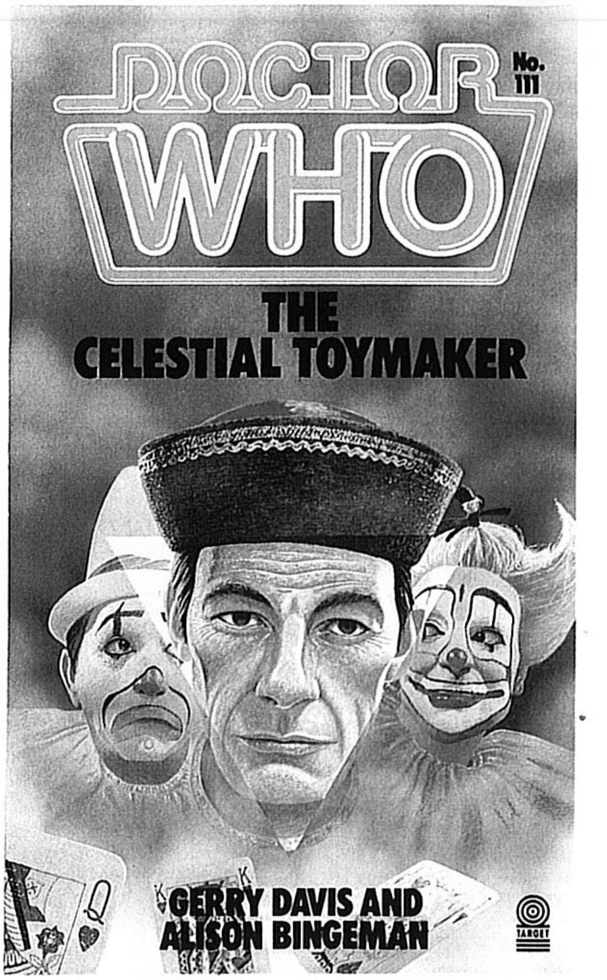
The highlight of Summer reading will surely be Gerry Davis and Alison Bingeman's long-awaited THE CELESTIAL TOYMAKER, weighing in at 144 pages and resplendent in a cover by 'A Celebration' artist Graeme Potts:

SOMEWHERE OUTSIDE SPACE AND TIME THERE WAITS THE CELESTIAL TOYMAKER, AN ENIGMATIC BEING WHO ENSNARES UNWARY TRAVELLERS INTO HIS DOMAIN TO PLAY OUT HIS DARK AND DEADLY GAMES.

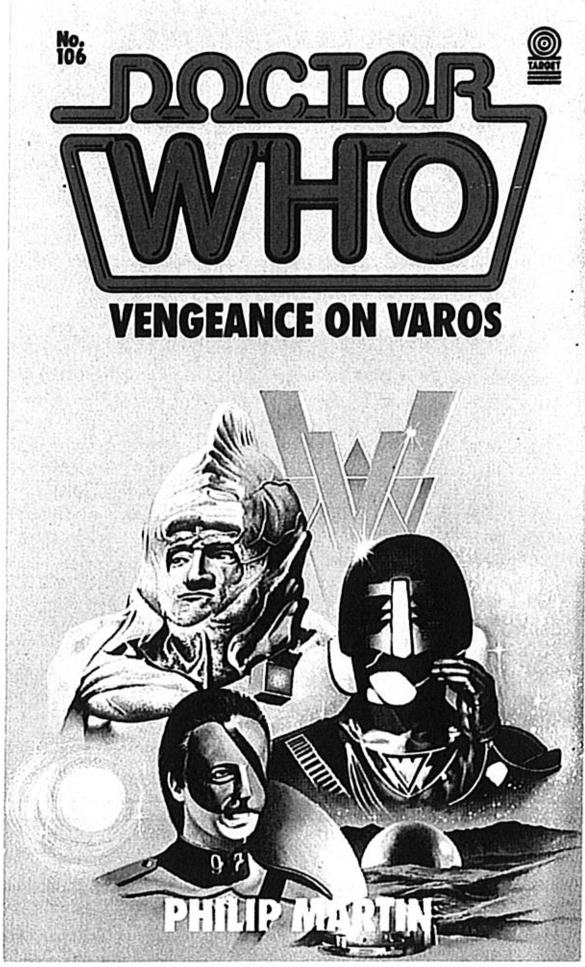
SEPARATED FROM THE SECURITY OF THE TARDIS, THE DOCTOR IS FORCED TO PLAY THE COMPLEX TRILOGIC GAME WITH THE EVIL MAGICIAN. MEANWHILE, DODO AND STEVEN MUST ENTER INTO A SERIES OF TESTS WITH, AMONG OTHERS, THE SCHOOLBOY CYRIL AND THE KING AND QUEEN OF HEARTS.

IF THEY LOSE, THEY ARE CONDEMNED TO BECOME THE TOYMAKER'S PLAYTHINGS FOR ALL ETERNITY. FOR IN THE MALEVOLENT WONDERLAND THAT IS THE CELESTIAL TOYROOM, NOTHING IS JUST FOR FUN...



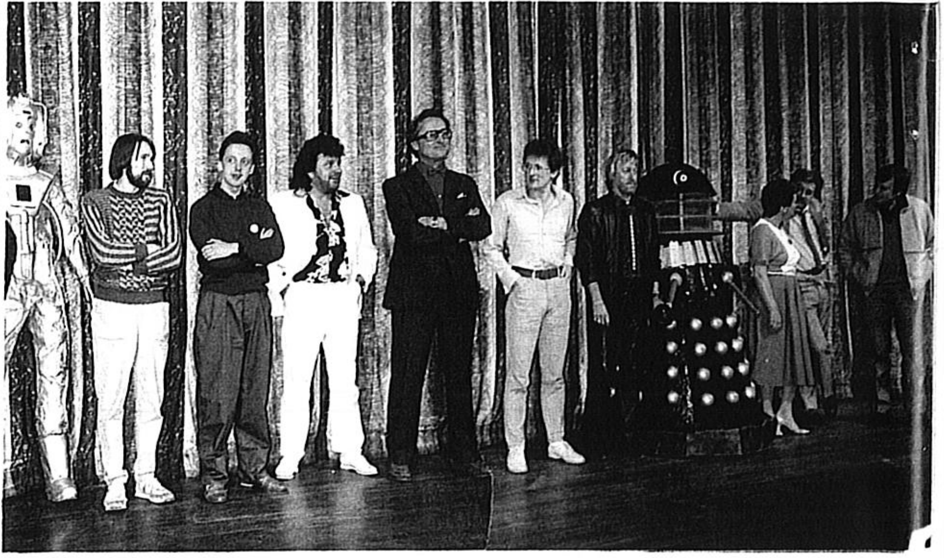


Below is Dave McAllister's cover for Philip Martin's temporarily shelved novel: VENGEANCE ON VAROS, now due out late '86-early '87.



"When I find out who substituted my Harmony hairspray for greasy hair gel, I'll murder 'em !"

THE COMPLETE GUEST LINE-UP FOR THE GENESIS CONVENTION (Left to right) A CYBERMAN, Artist ANDREW SKILLETER, Target's DOCTOR WHO Editor NIGEL ROBINSON, Producer JOHN NATHAN-TURNER, Director DEREK MARTINUS, Actor IAN MARTER, A.F.M./Choreographer/Book Writer GARY DOWNIE, A DALEK, Director FIONA CUMMING, Actor NICHOLAS COURTNEY & Director MICHAEL BRIANT .



GENESIS CONVENTION REPORT

SATURDAY 16TH NOVEMBER 1985—AN ALL-IMPORTANT DATE IN THE HISTORY OF DOCTOR WHO FANDOM, MARKING THE FIRST EVER CONVENTION BY THE NEWLY-FORMED GROUP OF BREAKAWAY D W A S CONVENTION ORGANISERS, HEADED BY 'PANOPTICON' SUPREMOS—PAUL ZEUS AND STEVE PUGSLEY.

For them, at least, the day was a critical one, for its outcome would almost certainly determine the fate of their organisation called 'Phoenix Promotions'. So, was the convention actually a success . . ?

The choice of venue (one of the central buildings of Manchester University) was, in itself unusual, but nevertheless it did ultimately prove very popular and successful—the main vast auditorium-style lecture theatre decked out with excellent sound facilities for the interviews couldn't have been better, with the large cinema-screen film hall, with crystal clear picture and sound reproduction, providing a magnificent setting for the showing of old episodes—far and away the best video facility ever utilized at a British DOCTOR WHO convention.

As far as pre-publicity was concerned, the fact that the new team was 'outside' the inner DWAS circle meant that the advertising of the event did not go via many of the usual channels, with DWB readers being the main target of advertising. However, locally publicity was rife. Most of the small regional papers carried reports on the convention, whilst an exhibition was also staged on a large shop floor-space in the Manchester Arndale Centre in the week leading up to the event, and organised as ever by the Met Mob. The display itself was generally well-prepared with some excellent exhibits; most notably a Yeti, an Auton, a Voc robot and a Sea Devil. Also some very nice imaginative touches such as the representation of the Doctors which was achieved by mounting black cardboard silhouettes of each Doctor next to very accurate copies of their respective costumes.

Back to the convention itself. As the day's programme was not due to commence until 10 a.m., many people took the oppurtunity of arriving early, giving them a chance to meet old friends and wander around the mercahndise stalls. It was also about this time that the traditional convention rumours began to fly. For example, I was 'reliably' informed, in all sincerity by someone I won't embarrass by exposing, that the first story of the 23rd Season is entitled "Gallifrey Gang Bang" (now that would give Mary Whitehouse an excuse !).

The first organised event then began promptly at 10 25 a.m., so it would seem the ancient tradition of starting conventions 25 minutes later than scheduled still prevails, although as no timetables were available (apparently they were lost en route !) this lapse in time-keeping went unnoticed by many.

Following Steve Pugsley's introduction, the first talk / discussion of the day got underway with Jeremy Bentham and Gary Levy. It was an attempt to put into perspective the cancellation issue in the hope of clearing up the misunderstandings which have naturally arisen during the BBC's months of silence. The best piece of news which Jeremy imparted to their eager audience was that DOCTORW WHO now almost certainly has a future, in whatever capa-

rest of the session did not run quite as smoothly with the questioning becoming rather heated when one fan pertinently insisted on knowing Gary's sources of information !

Steve Pugsley then began the first of the interview panels, talking first to Andrew Skilleter about his involvement with Target and Who Dares. They were then joined on stage by Adrian Rigglesford, co-author with Cyber-Leader David Banks of the forthcoming Cyber-book, and who also appeared in SHADA. Adrian had many an amusing tale to tell, not least his recounting, for example, of the precise details concerning the inspiration for the Cyber-vomit, as witnessed in THE FIVE DOCTORS.

After a break, which were incidentally littered throughout the day giving people an oppurtunity to view the four episodes of the classic Derek Martinus-directed story SPEARHEAD FROM SPACE, Jeremy Bentham returned, this time to interview Nicholas Courtney. Unfortunately, when quizzed about the outtakes shot during the making of THE FIVE DOCTORS, it transpired that Nick had forgotten all about them, so Jeremy had to spend some considerable time explaining what had happened, not only to the audience but to Nick as well ! Soon they were joined by Ian Marter who had much to say about his novelisations, and then questions were thrown open to the audience. During these proceedings, the strong rapport between Nick and Ian, which has made their famous cabaret routine (as witnessed at Leisure Hive 2) such a success, was yet again very much in evidence and therefore led to a very entertaining panel.

After a break for lunch, there was a charity auction, hosted by the 'Vision in White' himself, John Nathan-Turner. Items for this included location photos, Maldak's keys from VENGEANCE ON VAROS, and the original THE TWIN DILEMMA book cover, which went for a staggering £25 !

The afternoon then continued with more interviews, firstly with target editor Nigel Robinson who, in true chat-show style, went on to plug the forthcoming books from W.H.Allen, especially Jeremy's new book which he seemed very enthusiastic about. Nigel also revealed that Robert Holmes was originally commissioned to novelise THE TIME WARRIOR story, and Terrance Dicks only took over when Bob found he couldn't finish it. However, what he did write still exists today—as the prologue !

Nigel was joined by Gary Downie who had, earlier in 1985, visited Singapore to shoot masses of footage of the area to allow Robert Holmes to write his shelved Season 23 story for specific locations.

After another break, vintage directors, Derek Martinus and Michael Briant, both a first for a DOCTOR WHO convention, took to the stage and gave a fascinating insight into the many problems faced by directors on such a complex series as DOCTOR WHO. Also, when asked, they both agreed they would love to come back to direct DOCTOR WHO if their schedules permitted, though John Nathan-Turner was non-committal when privately asked about bringing back some of the show's great directors.

Following a showing of the hilarious Auf Wiedersehen Doc video, the final guests of the day were introduced on stage — Fiona Cumming and John Nathan-Turner. Shortly after JN-T began, a video message featuring

gized for not being able to attend the event. He then continued by pre-empting JN-T and revealing that Sil would be returning in the next season, much to the delight of the audience. In fact, had he not told us this, we would have been left minus any positive news from "sources close to the production office", for JN-T was giving little away. (Transcripts from his panel appear on pages 27-29).

Finally, there was a photo-call on stage for all of the guests (see page 36) followed by autograph sessions (split into 3 tables to save time when queueing) and a complete screening of TERROR OF THE ZYGONS in the film theatre with the last episode accompanied by a hilarious running commentary by Ian Marter.

And so the convention ended on a very high note. Was it a success ? Judging by reactions I would say it was, unanimously, not least with the guests, of whom Michael Briant eagerly awaits his next convention invite and John Nathan-Turner and Gary Downie gave it their seal of approval having enjoyed in thoroughly and are keen to back Phoenix's next event in the summer !

Just one criticism I would make—and that is the all pervading sense that the organisers tried too hard to please, particularly regarding the overcrowded guest list. Indeed, in a strange way, it was almost a relief that Colin Baker, Eric Saward and Steve Gallagher didn't turn up, as there was precious little time to listen to the guests that did !! But, of course, it's better to try too hard than not bother at all !

So good luck on your next venture Phoe-

THE AWARD-WINNING

DWB

Back Numbers

FOLLOWING MANY REQUESTS, WE HAVE COMPILED THIS COMPLETE LIST TO EVERY D W B BACK ISSUE CURRENTLY AVAILABLE FROM OUR ARCHIVE:

NUMBER 12 / 13 (Summer 1984); Includes an exclusive interview with Roy Skelton, an appraisal of the Williams era who has been an avid viewer since November 1963, A Guide to the Radiophonic Workshop's contributions to the series over the years, the 1984 Series Survey results, a wealth of original photos from classic stories...& MORE (£1 40 inclusive of post and packing, very few left)

NUMBER 14 (September 1985); A fascinating article by Jeremy Bentham on Africa's missing episodes, A revealing interview with John Nathan-Turner, A complete rundown of the cuts made to CAVES OF ANDROZANI for Australian transmission...& MORE (80 p inclusive of post and packing)

NUMBER 17 / 18 (Winter 1984); Full colour issue including a pre-season 22 chat with Colin Baker and his hopes for the season, & MUCH MORE (£1 40 inc' P+P)

NUMBER 22 (May 1985); 85p inc' P+P

NUMBER 24 / 25 (Summer 1985); £2 inc' P+P

NUMBERS 26, 27, 28 (Sep', Oct', Nov' 1985); 85p each inc' P+P (All 3 for only £2)

OVERSEAS: Singles-$2 each, Doubles-$4

DWB 1985 READERS POLL

NAME ....

AGE (Years) .... (Months) ....

QUESTIONS ON DWB

1) WHICH ISSUE OF DWB DID YOU FIRST BUY: Issue ☐

2) DO YOU BUY DWB: Every month ☐
Most months ☐
Occasionally ☐

3) DO YOU SUBSCRIBE TO OTHER FANZINES: Yes ☐
No ☐

4) EXCLUDING THE SPECIALS, WHICH WAS YOUR FAVOURITE ISSUE OF DWB DURING 1985:
#19(February) ☐ #20(March) ☐ #21(April) ☐
#22(May) ☐ #23(June) ☐ #26(September) ☐
#27(October) ☐ #28(November) ☐

WHY ? ....

5) WHICH OF THE 1985 SPECIALS DID YOU PREFER:
The Summer Special ☐ The Winter Special(this issue) ☐

WHY ? ....

6) WHICH OF THE FOLLOWING WOULD YOU PREFER:
8 monthly issues and 2 Specials per annum(as now) ☐
6 bi-monthly full colour Specials per annum at 32 pages ☐
4 bi-monthly issues(24 pages each) and 2 Specials(at least 25% cheaper than the above choices) ☐

7) IN THE SPECIALS, DO YOU PREFER:
Colour posters only(as in the Summer Special) ☐
A mixture of poster and photo-sized pictures only ☐
A mixture of posters, photos and artwork(as in this issue) ☐

8) DO YOU THINK DWB HAS BECOME MORE OUTSPOKEN OVER THE LAST YEAR:
More ☐ Less ☐ About the same ☐

9) DO YOU ENJOY DWB MORE NOW THAN WHEN YOU FIRST BECAME A REGULAR READER :
Yes ☐ No ☐ About the same ☐

WHY ? ....

10) IN YOUR OPINION, IS DWB:
Too expensive ☐ Priced about right ☐ Value for money ☐

11) WHICH THREE OF THE FOLLOWING REGULAR ITEMS DO YOU ENJOY MOST AND WOULD LIKE TO SEE MORE OF IN 1986:
News ☐ Letters ☐ Season reviews ☐ Artwork/Posters ☐
Topical Articles ☐ 'Whotoons ☐ Convention Reports ☐
Video Covers ☐ Sound-Off ☐ Interviews ☐

12) WOULD YOU LIKE TO SEE ANY OF THE ABOVE DROPPED:

....

13) WHICH PEOPLE TO YOU PREFER TO SEE INTERVIEWED:

Actors and actresses in front of the camera ☐
People behind the cameras(directors, writers etc.) ☐

14) LIST, IN ORDER OF POPULARITY, YOUR FAVOURITE THREE FEATURES OF 1985 (ANY 3 INDIVIDUAL ITEMS WHICH HAVE APPEARED IN DWB OVER THE LAST YEAR):
1st ....
2nd ....
3rd ....

15) WHICH WAS YOUR LEAST FAVOURITE FEATURE IN DWB DURING 1985:

....

16) WHO IS YOUR FAVOURITE DWB:
Writer ....
Artist ....
Letters page writer ....

17) HAVE YOU ANY IDEAS FOR NEW FEATURES, IF SO PLEASE STATE:

....

....

18) DO YOU USE THE VIDEO COVERS: Yes ☐ No ☐

19) WOULD YOU LIKE TO SEE ANOTHER SERIES SURVEY:
This summer ☐ After Season 23 next year ☐ No ☐

20) DO YOU PREFER ADVERTS IN DWB:
At the back of each issue ☐ Scattered throughout ☐

GENERAL QUESTIONS ON THE CANCELLATION

21) WHAT WAS YOUR REACTION TO NEWS OF THE CANCELLATION:
Very shocked ☐ Quite surprised ☐ Expected it ☐

Other ....

22) DO YOU AGREE WITH THE THEORY THAT THE SHOW NEEDS AN 18 MONTH REST, RATHER THAN LET IT CONTINUE ON ITS NATURAL COURSE:
Yes ☐ No ☐ Don't know ☐

Other ....

23) WHAT DO YOU ATTRIBUTE SEASON 23's FAILURE IN THE RATINGS:
Public unnaceptance of Colin Baker ☐ The 50 minute format ☐
Stagnation caused by JN-T's unending tenure ☐

Other ....

24) WITH HIS 6TH SEASON APPROACHING, DO YOU THINK JN-T HAS STAYED IN THE HOT-SEAT TOO LONG:
Too long ☐ Slightly too long ☐ 6 seasons will be about right ☐ I hope he stays forever ☐

Other ....

25) IF YOU FEEL HE SHOULD HAVE LEFT BY NOW, AT WHAT STAGE IN THE SERIES DO YOU THINK HE SHOULD HAVE DONE SO:

....

26) WHAT PRODUCTION PEOPLE DO YOU THINK DOCTOR WHO NEEDS TO MAKE IT A HIT WITH BOTH THE PUBLIC AND THE FANS:
JN-T's stock of directors and writers (Saward, Cumming...) ☐
The pre-JN-T directors and writers (Holmes, Briant...) ☐
Completely fresh talented experienced in the field of sci-fi ☐

Other ....

27) ARE YOU OPTIMISTIC DOCTOR WHO HAS A FUTURE BEYOND 1986:
Yes ☐ No ☐ Don't know ☐

Other ....

28) HOW DO YOU FEEL THE BBC HAVE HANDLED THE AFFAIR:
Disgracefully ☐ Carelessly ☐ Diplomatically ☐

Other ....

29) WHAT IS YOUR OPINION OF THE DWAS' HOLDING BACK OF NEWS LIKE THE 14 EPISODE FIASCO FROM ITS MEMBERS TILL IT HAS OFFICIAL BBC CONFIRMATION:
Very responsible procedure ☐ C.T. has right to withhold info ☐
Unfair to members ☐ I've left DWAS as a result ☐

Other ....

30) WHAT DO YOU THINK OF DWB's COVERAGE OF THE CANCELLATION:
Very poor ☐ Over-sensationalised ☐ Comprehensive ☐
Very well-informed ☐ Other ....

PLEASE TICK THE APPROPRIATE BOXES BUT DO NOT ANSWER QUESTIONS YOU ARE NOT SURE ABOUT. PLEASE TRY TO COMPLETE THIS SURVEY ON THIS SHEET OR A PHOTOED-COPY AND SEND TO THE EDITORIAL ADDRESS TO ARRIVE NO LATER THAN FEBRUARY 25TH 1986.

FOR SALE

DW Annuals, books, magazines & comics from 1960's to present. You set the price. Also Mankind singles (£1 50 each). SAE for full details to Edward King, 69 Old Park Road, Leeds, West Yorkshire LS8 1JB.

Pertwee record (purple label), Longleat photos. For details, SAE to: Glyn Ratcliffe, 4 Drayton St., Newcastle, Staffs ST5 2TW.

DW Fanzines, posters, RT 20th Anniversary Special etc.. SAE to: Tim Westmacott, 84 Auckland Road, Potters Bar, Herts EN6 3HS.

Mint programme for Doctor In The House play featuring Frazer Hines and Debbie Watling together for the first time since DOCTOR WHO, with photos. Also promotional leaflet signed by Frazer and Debbie. SAE To: John McLay, 237 Normanby Rd, South Bank, Middlesborough, Cleveland.

Complete set of Marvel DOCTOR WHO magazines (#1-100). Will only sell as a complete set. Send SAE to: Box 1 (DWB 29/30) 5 Whitegate Gardens, Harrow Weald, Middlesex HA3 6BW.

DWB CLASSIFIEDS: A free service for all readers (40 words maximum). No video/audio ads please.

DWB 1986

ISSUE 31 (PUBLISHED MID-FEBRUARY)

MICHAEL BRIANT INTERVIEW (PART 2)

TIM COLLINS CONCLUDES HIS CHAT WITH EX-DIRECTOR MICHAEL BRIANT BRINGING US UP-TO-DATE WITH HIS LATEST DOCTOR WHO CREDIT, 'ROBOTS OF DEATH'.

CHRISTOPHER BARRY INTERVIEW (PART 1)

GUY CLAPPERTON INTERVIEWS ANOTHER LEGENDARY DIRECTOR, CHRIS BARRY, WHO TALKS ABOUT PREPARATIONS FOR SEASON THREE OF 'THE TRIPODS', THE INCREDIBLE PHOTOS HE TOOK ON THE SET OF 'POWER OF THE DALEKS' (SOON TO BE PUBLISHED IN 'THE EARLY YEARS') AND A MULTITUDE OF STORIES; FROM 'THE DALEKS' THROUGH TO 'CREATURE FROM THE PIT'.

DOCTOR WHO— THE EARLY YEARS (PART 2)

CONCLUDING JEREMY BENTHAM'S PREVIEW OF HIS MAY-RELEASED PUBLICATION, TOGETHER WITH SOME OF THE BREATHTAKING BLACK AND WHITE STILLS BY RAYMOND CUSICK ON THE SETS OF MANY OF HIS STORIES.

THIS RESTING LEGEND

"Season 21 brought back the edge-of-the-seat qualities which had been missing for so long and for a few glorious stories the legend shone with a rare brilliance. Then. . ." RESPECTED WRITER TIM WESTMACOTT PUTS HIS OWN VIEWS FORWARD FOR THE SHOW'S DECLINE.

PLUS; A REPORT ON CONTROVERSIAL AUSSIE FANDOM, LETTERS, ALL THE LATEST NEWS... & MUCH MORE !!

TO ORDER #31:

Please send a crossed cheque or PO to the value of 90p (Overseas-$2 50) to;

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Harrow-Weald,
Middlesex HA3 6BW.

We apologise for the 5p increase in price but this is unavoidable with the vast increase in printer's costs (notably the price of paper).

SUBSCRIPTION DETAILS

This time we are offering subscriptions only up to April, by which time we hope to a announce a change in format.

Please send £2 70 to cover issues 31, 32 and 33 (Feb'-Apr') to the above address (DWB Subscriptions) and three self-addressed adhesive labels. If no labels are included, this will result in your issues being delayed by up to 2 weeks (or you can send 3 addressed A5 envelopes). (Overseas-£7, sent Air-Mail rate).

IMPORTANT NOTICE

Whilst the DWB office is closed during January to take a post-Christmas holiday, certain letters will still be opened and therefore it is vital you distinguish on your envelope what you are writing in for, so please head your correspondence with one of the following: DWB:31, DWB SUBSCRIPTIONS, DWB LETTERS, DWB Poster Offer, DWB BACK ISSUES, DWB LOST ORDER, DWB COPY, DWB CLASSIFIEDS, DWB ADVERTS, DWB Winter Special or any other relevant heading. If writing to more than one of the above, please list them in the same way. Thankyou.

DWB 31-33 ADVERTISING DETAILS

New rates come into effect next issue (complete sizes in DWB#28): FAN RATES-1 page;£28, half page;£12 50, quarter page;£7, eighth page;£4 / COMMERCIAL RATES-1 page;£32, half page;£16, Quarter page;£9, eighth page;£5 50.

-ADVERTISEMENTS-

CHRONIC HYSTERESIS

Mister Percy Ivor Woo would like to officially announce the birth, on December 5th 1985, of a bouncing baby fanzine. It is Mister Woo's tenth fanzine and will, like all the others, bear the title 'Chronic Hysteresis' and this particular one will be prefaced by the number ten. Copies of this great event are available for only £1 inclusive of postage made payable to PETER WARE at 139, Percy Rd, Whitton, Middlesex, TW2 6JE.

And we at the 'Chronic Hysteresis Home for semi-Frustrated Fanzine writers' send our congratulations on this birth, coming so soon as it does after our Editor's Tragic demise.

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NUMBER 10

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